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AND THE DRAMA.

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1881.



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Jan. 20, 1881.—DR. W. RICHARDSON, F.R.S.—Breath and Breathing.
Feb. 17, 1881.—WILLIAM HUGGINS, Esq., D.C.L. L.D. F.R.S.—The Chief Results of Spectrum Analysis as applied to the Heavenly Bodies.
March 17, 1881.—G. J. ROMANES, Esq., M.A. F.R.S.—Jelly Fish.
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Trinity College, Mandeville-place, Manchester-square, W.

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The following writers have promised contributions, in addition to the usual staff of the Journal:—MR. RUSKIN, PROFESSOR SYDNEY COLVIN, PROFESSOR RICHMOND, PROFESSOR BALDWIN BROWN, REV. STOPFORD BROOKE, MR. W. COSMO MONKHOUSE, LORD RONALD GOWER, MR. J. L. ROGET, MR. G. T. ROBINSON, MR. J. COMYNS CARR, MR. H. QUILTER, MR. WM. M. ROSSETTI, MR. HENRY BLACKBURN.

A principal feature will, as heretofore, be made of *Industrial Art*. A Series of Illustrated Papers will be continued monthly throughout the year on "Our Household Furniture." They will treat of its history from the commencement of the Seventeenth Century to the present date. The principal Art Furniture Manufacturers in the kingdom have promised their assistance.

Hints to Collectors will be the topic of a series of Articles written by leading connoisseurs of Art. The following have already been arranged for:—

OLD ETCHINGS. MR. F. SEYMOUR HADEN.
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Water-Colour Painting will be treated of and illustrated in a series of Papers by Members of the Society of Painters in Water Colours. The following will contribute early in the year—MRS. ALLINGHAM, MR. A. H. HUNT, MR. F. POWELL, MR. HERBERT MARSHALL.

"German Artists" (by MR. BEAVINGTON ATKINSON), "European Cities," "Artists' Houses," "The Art of Stained Glass Painting," and "Little-known Sketching Grounds," will be the subjects of illustrated articles which will appear early in the year.

Provincial Art will occupy each month a portion of the Journal, and correspondents have been appointed at all the large centres of Industry and Art throughout the kingdom.

Artists will find every information respecting forthcoming Exhibitions and other matters of importance to them. A portion of the Journal will be devoted every month to Queries on Art matters.

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Palestine proper is now one of the most familiar haunts of Mr. Cook's excursionist. The trail of the tourist is over it all. But even he seems to respect the barrier of the Jordan, that narrow valley which during all time has kept so markedly separate the destinies and character of the dwellers on either side of it. Accordingly, while every point of interest on the western side is to most persons familiar ground, the venerable associations of the country beyond Jordan are as yet little more than names, and their sites almost virgin ground for the explorer. Here we still find the underground dwellings of the Rephaim smitten by Chedorlaomer. Nomenclature and tradition alike identify the footsteps of Jacob as he fled from Laban and fell in with the angels at Mahanaim, and the marches of his descendants during their partial conquest of Moabite and Amorite. Mr. Oliphant discusses approvingly the ancient tradition which determines the home of the patriarch Job (a special object, strangely enough, of negro pilgrimage), and even of his friends the Temanite and the Shuhite. In an interesting description of Rabbath Ammon the author shows, from the nature of the ground, the desperate character of the "forlorn hope" led by Uriah the Hittite, and explains the arrangement for the final capture by King David of the fortress—obliged, probably, to yield after the water supply from the lower city had been cut off. The recent fate of the place is strange. Although it shared in Ptolemaic, Roman, and Byzantine splendour, it appears never to have been occupied by the Saracens, and now, after centuries of desolation, it has become the home of a colony of Circassian refugees, attracted primarily

"by the shelter which the caverns and old rock-cut tombs afforded..... But they had discovered a still more striking and interesting method of temporarily housing themselves, and one which illustrated in a very remarkable manner the irony of history."

They had cleared out the passages leading to the seats in the great Roman theatre and "turned them into lodgings for their wives and little ones. Standing at our tent I watched their women going in and out of these corridors, once frequented by Roman ladies of fashion. I saw groups of these poor exiles in their ragged but picturesque attire, hunted by the persecution of a Christian nation from one country to another, to make way for what we call civilization, at last taking refuge in those very vaults where, eighteen centuries before, persecuted Christians used to be confined previous to ministering by their sufferings to the cruel instincts and the bigotry of another civilization and another religion. On the floor of the old forum, whose eight noble Corinthian columns are still standing, and where toga'd dignitaries used to exert their eloquence, two pretty little Circassian girls were weeding onions. A man was ploughing in and out between beautifully carved pedestals, cursing the ornamental fragments of stone which he turned up, to the detriment of his plough and his furrows. The walls of a small and elegantly-shaped little Greek temple, by the help of some of the half columns still remaining erect, was turned into a very satisfactory cattle-pen. Three beautifully carved Corinthian capitals, placed on their broadest sides, made very good stepping-stones across the brook; and a Circassian—not a New Zealander—was contemplating the havoc from the ruins of a bridge. In fact it seemed as if these barbarians, unable to satisfy their vengeance upon the civilization of the present, had deter-

mined to wreak it upon that of the past. But who shall say that the present has earned from the future a better fate?"

Throughout the whole region, indeed, we find traces not of one civilization alone, but of many in succession—ruins of flourishing cities, with temples which have witnessed in their turn the rites of Mohammedan, Christian, and ancient Roman, while themselves monuments of a creed and race to which these are as of yesterday.

Mr. Oliphant's route branched off the usual track to the south-east of Sidon, and lay thence through the beautiful country watered by the Litany and Upper Jordan, where the surrounding hills are crowned by the ruins of Belfort and other crusading castles, which dominated the plains and country to the southward. He calls attention also to the strategic importance of that curious natural fortress, the Lejah, a basaltic tract some twenty miles by fifteen, lying to the east of this district. Thence southward the varied scenes of beauty and fertility, rich pasture, fine timber, and well-watered valleys, take the author by storm. Without forgetting that there are regions in several parts of the world which, in the glowing language of the modern "prospector," are impatiently waiting to be turned each into an earthly paradise, we admit that not one of them is more eloquently described or appears to possess more solid attractions than that proposed by Mr. Oliphant. The general height of the district ensures a temperate climate, while its lower tracts are capable of supplying every variety of sub-tropical produce, including the balm of Gilead. The Dead Sea is to be a source of immense mineral wealth. Amatha, near Lake Tiberias, with its warm sulphur springs, charming scenery, good shooting, and objects of the highest interest all around, will be a fashionable and attractive watering-place. The land can be had gratis, merely by settling on it and paying the taxes due to the Turkish Government, which has already by energetic measures almost suppressed the marauding Bedouin. The settlement would be connected by railway with the Mediterranean on one side and the Gulf of Akaba on the other, and thus afford a pleasant alternative route for passengers to India. The population might be drawn from the persecuted Jews of Roumania, and from those of Russia, who sometimes are not much better off, with possibly, we would suggest, a contingent from enlightened Prussia. Of course, all would depend on the arrangements to be guaranteed by Turkey. The laws of Turkey are excellent and liberal; the weak point is their administration; and this, we fear, introduces a very uncertain element into the case. Mr. Oliphant has himself described two rocks on which every attempt at improvement in Turkey has, he maintains, hitherto made shipwreck—the official "ring" of backsheesh-mongers," chiefly Christians, who govern at Constantinople, and the

"influence of Russia, which has always strongly supported the underlings in the palace, and the prejudices dominant there, in their resistance to the introduction of institutions that would reflect by their existence in Turkey, upon the political and social condition of Russia herself, or carry reform into districts which she still desires to annex."

It is owing, Mr. Oliphant believes, to an exceptional combination of circumstances that the prospect of reform is at present so hopeless, and English influence so low. There is, he tells us,

"no greater mistake than to suppose that the administrative system of Turkey is hopeless, or that there are no able and enlightened Turks willing to work in the direction of reform";

yet he seems to have been working among them for a year with very little result. The misfortune of Turkey is, he says, that while one party in England is anxious to bolster up her Government, and another to redress the grievances of the Christians, no one has any sympathy for the sufferings of the Moslem peasant, who is the backbone of the country. He hates the Government as bitterly as his Christian fellow subjects do, and would gladly aid in reforming it, but he is revolted by finding that our passion for humanity not only confines itself to protecting the Christians, but connives at the infliction of wholesale injustice, for their benefit, on their Mohammedan fellow subjects. The author's chief hope for the future lies in those representative institutions which were abandoned under, he believes, Russian pressure. Failing these, he would grant autonomy to certain provinces on the plan which has answered so well in the Lebanon, rendering superfluous the arbitrary consular interference allowed by the capitulations; and if even this cannot be had, he still hopes something from the establishment of the colonies he proposes under European supervision. It is mainly in the interest of England that he would plant one of these on the Jordan, believing that Russia, shut out from Constantinople, will make her next move towards the Mediterranean at Alexandretta—between which point and her new Armenian acquisitions lie only a few discontented tribes—and that, once there, the religious fanaticism of her people will urge an immediate advance on Jerusalem, whence he foresees a raid on Akaba, and an establishment there, thus fatally jeopardizing our route to India. We cannot discuss this question here, but, like everything Mr. Oliphant writes, his theory is stated lucidly and forcibly. Mr. Oliphant has not forgotten the mission of the author of 'Piccadilly.' At Ajlun the Christian women flocked in to minister to him, which was pleasant enough, for nowhere in Syria had he seen such beautiful faces:—

"On the chin, just below the under lip, they are usually tattooed with a blue mark like a small gridiron, which no doubt lends an additional charm when your taste has been properly educated to it, and is quite as attractive as the small round piece of sticking-plaster called a beauty-spot, which they may hope to arrive at when they get to 'tied backs,' instead of the loose blue Arab gowns which now form their only garment."

Again:—

"The Ansariyeh have no idea of a woman except as a marketable animal without a soul, and their marriages are all distinct sales for money down, and not indirect ones, as they so often are with us."

He moralizes, *more suo*, on the probable soliloquies of the solitary Bedouin rider who now carries the mails between Damascus and Baghdad. The march of events will transform him into a third-class passenger on the Euphrates Valley Railway,

wedged in between a set of card-sharpers, from whom, it is hoped, his instinct may teach him to fly back to

"his beloved desert, where..... he may reflect that, though he heard much among his fellow passengers of the 'blessings' and the 'vices' of civilization, there is still enough honesty left in Christendom to have refrained from the mockery of such a phrase as the 'virtues of civilization.' What relation may exist between its 'vices' and its 'blessings' is a subject which may be recommended to the earnest and thoughtful consideration of the Baghdad postman."

Mr. Oliphant's account of his wanderings in the Lebanon, amid its splendid scenery and friendly people, is especially pleasant reading, and a good and characteristic specimen of his style. His sympathies are with the Druses, among whom he was thrown under exceptionally favourable circumstances, which so intelligent a traveller knew how to profit by. A great banquet was given by the Druse chief, whose wife was about to be confined. It was of much moment to the family that a son should be born. Mr. Oliphant, "feeling that the exigencies of the occasion required it," proposed the health of the "son and heir" with a confidence which was happily justified by the event. He gives an account from little-known sources of the Druse religion, the history of whose founder, Hakim, recalls in many respects that of Mokanna of Khorassan. No doubt, as he says, the esoteric mysticism which here finds expression is, like that which characterizes the Shiah doctrine, derived from Persia, and it may have affected the creeds of Syria long before Islam. The derivation from Buddhism of the pantheistic element in the Druse faith is, we venture to think, much more remote and doubtful. Some papers on the subject of the Jewish emigration from Roumania are given in an appendix.

Mary Queen of Scots in Captivity: a Narrative of Events from January, 1569, to December, 1584. By John Daniel Leader, F.S.A. (Sheffield, Leader & Sons.)

If it requires, as the author of this book admits in his preface, some boldness to add one more work to the literature connected with Mary Queen of Scots, it might seem to require even greater hardihood to write on such a subject without a particle of sentimentality. Yet if this be a blemish, may not something be said in palliation of an offence which consists, after all, in carrying a good principle too far? It is generally right for the historian to keep sentiment in the background, and not allow it to become obtrusive. And with regard to Mary Stuart we have been accustomed to see this rule so seriously violated that we may well pardon a little shortcoming. Mr. Leader's sympathies, in fact, are more with Queen Elizabeth than with her victim, and it may be that he has not quite succeeded in holding the balance perfectly even between the two. But his judgment throughout is honest and candid; and if he does not always make sufficient allowance for the difficulties and trials of the Scottish queen, he certainly does not seek to emphasize his opinion of her by the special pleading of Mr. Froude. His book, upon the whole, is dispassionate in tone and aims simply at stating facts. Yet it will be found that an interesting

tale does not lose in interest by perfect simplicity of treatment.

The chief difficulty, however, in dealing with such a subject is to confine the narrative within its natural limits without conveying impressions which are essentially unjust. The mere facts of Mary Stuart's treatment and of her daily life at Sheffield Castle, if we knew them ever so minutely, would not constitute a true history of her captivity. Local knowledge, which probably had something to do with Mr. Leader's choice of a subject, might as easily recall Sheffield Castle itself from the limbo of things departed as mere local and personal details about Queen Mary could enable the reader to understand Queen Mary's life. To obtain an adequate idea of that he must know what was said of her all over Europe,—what was planned and plotted for her, whether in England, Scotland, France, or Spain. He would have to peer into the archives of Paris, Simancas, Venice, and the Vatican, which perhaps it will be possible to do before long more easily than it can be done at present. Meanwhile, we may at least avail ourselves of all the published and unpublished materials within our reach; and this, at all events, Mr. Leader has done effectually. No materials in this country seem to have escaped his notice; and he has told the whole story of Mary's captivity in England (except the last two years of it, which were not within his plan) with a fulness with which it has never been told before. Still, it is not easy to do justice to the political aspect of the matter without writing a complete history of the times.

Familiar as the story of Mary Stuart is, few readers, it may be suspected, altogether realize the position in which she stood from the first as regards the Queen of England. Her case has but little in common with that of any modern sovereign driven from his throne and compelled to take refuge in another country. Nowadays an exiled sovereign becomes a private citizen in his adopted country, and the world takes little note of him. The duty in these cases of affording shelter and hospitality to the distressed is not rendered painful by considerations for the safety of the host. But from the time Mary Stuart landed at Workington till the day her head fell on the block at Fotheringay, it was a serious and difficult question how to treat her so that she should not be a source of positive danger to Elizabeth's throne and even her life. For this neither Mary nor Elizabeth was altogether to blame; it arose mainly out of the position to which each was born and the state of matters as to the succession. From what in modern language may be called the legitimist point of view, Queen Elizabeth had no title to the throne. From her birth she was regarded by the Roman Catholics as a bastard, and her father himself had acknowledged her as such when she was only three years old. She succeeded, in fact, merely by virtue of her father's will, in accordance with a special Act of Parliament. Mary, on the other hand, was by birth the true heir to the kingdom, and immediately on the death of her namesake, Mary Tudor, she and her French husband had assumed the arms of England. Nor from that time had she ever dropped these pretensions, but by persistently refusing to

ratify the Treaty of Leith she showed clearly that she maintained her right to dispossess Elizabeth whenever circumstances might be favourable to the enterprise. This was the attitude, be it remembered, that she had all along preserved when adverse fortune compelled her to seek shelter from her own subjects under the protection of that queen whose title she impugned.

How was Elizabeth to receive her—as a guest or as a prisoner? It would have been discreditable not to show her the honour due to a queen, but to allow her liberty would have been simple madness. Matters had gone a great deal too far between them to admit of such a course. Mary's subjects had sought Elizabeth's protection in rebelling against their sovereign; and now the subjects of Elizabeth were exposed to Mary's personal influence. It was clear, in point of fact, that Mary must now win both kingdoms or remain dispossessed of both: there was no other alternative possible in the nature of things. Yet for Elizabeth to have treated her as an enemy who had through stress of ill fortune fallen into her hands would have been equally impolitic and dishonourable. The English queen was in a painful situation, and her embarrassment was shared by those who had to execute her orders. Mary's keepers complained that "they had charge not to let her escape, but had no authority to detain her as a prisoner." Liberty of any kind was the thing that she could not possibly be allowed—not even liberty of communication with the outside world. Men kept watch outside her windows all night for fear of an escape, and no one was permitted to have an interview with her except such persons as it pleased the authorities to admit under careful restrictions. Mary's health suffered, and she was removed at times to Buxton for the benefit of the waters; but there was no relaxation of vigilance on the part of her keeper, Shrewsbury. Nor could there have been without endangering the peace of the whole kingdom. As it was, the most ingenious devices were used by the captive and her friends, and the long succession of conspiracies in her favour showed clearly the absolute necessity of those stringent regulations under which she continually pined.

For the story of these different conspiracies we must refer the reader to the book before us. The main facts, indeed, are accessible in ordinary histories. Every reader knows something about the intrigues of Norfolk, the rebellion of the Northern earls, the conspiracies of Ridolfi, Throckmorton, and Babington, and the attempted negotiations with foreign powers by various underhand agencies. Mr. Leader does not deal with Babington's conspiracy, which occurred after the Earl of Shrewsbury had ceased to have the custody of Mary; but the others he relates in detail more fully than they have ever been set forth before. His researches have revealed nothing strikingly new, but have enabled him to amplify our knowledge throughout. The chief interest of the book no doubt centres in the pictures it presents of the Earl of Shrewsbury and his match-making wife, Bess of Hardwick. Engraved portraits are given of both, which help us wonderfully to realize the characters of a henpecked earl fulfilling his duty to his sovereign under difficulties, and an

ambitious countess seeking the advancement of herself and her own children without too much regard to her husband's anxieties and responsibility to his sovereign. There is also an engraving of the famous "Sheffield portrait" of Mary herself preserved at Hardwick Hall, and another of the Duke of Norfolk.

We have said that Mr. Leader's researches have revealed little that is strikingly novel. One of his most curious discoveries relates to a matter having only an incidental bearing on the main subject of his book, and we do not think Mr. Leader appreciates its real significance. The great Earl of Leicester visited Buxton in 1577, about the time that Mary was removed for a while from Sheffield to Chatsworth. His professed object was merely to benefit by the waters; his real aim, it was thought, was to sound the feelings of the nobility as to his marriage with the queen. Certain it is that Elizabeth herself at this time did not a little to flatter his conceit, and wrote a remarkable letter to the Earl and Countess of Shrewsbury, thanking them for the entertainment they had given him, which she accepted as if done personally to herself. This letter, it is true, has been long known to historical students, having been printed by Lodge in the Talbot Papers. But an original draft of it is preserved in the Record Office, containing a number of humorous suggestions, little in accordance, certainly, with the dignity of royalty, which were suppressed in the copy actually sent. As a specimen, however, of Queen Elizabeth in a merry vein it will no doubt be acceptable to the reader:—

"Right trusty, &c.—Being given to understand from our cousin of Leicester how honourably he was lately received and used by you, our cousin the Countess, at Chatsworth, and how his diet is by you both discharged at Buxtons, we should do him great wrong, holding him in that place in our favour which we do, in case we should not let you understand in how thankful sort we accept the same at both your hands; which we do not acknowledge to be done unto him, but unto ourself, and therefore do mean to take upon us the debt and to acknowledge you both as creditors, so you can be content to accept us for debtor. Wherein is the danger, unless you cut off some part of the large allowance of diet you give him, lest otherwise the debt thereby may grow to be so great as we shall not be able to discharge the same, and so become bankrupt; and therefore we think it meet for the saving of our credit to prescribe unto you a proportion of diet, which we mean in no case you shall exceed, and that is to allow him by the day for his meat two ounces of flesh, referring the quality to yourselves, so as you exceed not the quantity; and for his drink one twentieth part of a pint of wine to comfort his stomach, and as much of St. Anne's sacred water as he lusteth to drink. On festival days, as is fit for a man of his quality, we can be content you shall enlarge his diet by allowing unto him for his dinner the shoulder of a wren, and for his supper a leg of the same, besides his ordinary ounces. The like proportion we mean you shall allow unto our brother of Warwick, saving that we think it meet, in respect that his body is more replete than his brother's, that the wren's leg allowed at supper on festival days be abated; for that light suppers agreeth best with the rules of physic. This order our meaning is you shall inviolably observe, and so you may right well assure yourselves of a most thankful debtor to so well deserving creditors."

Following the ordinary interpretation of Queen Elizabeth's conduct, Mr. Leader attri-

butes this outburst of hilarity to "the lunacy of love." But is it a sign of a lady being in such a state of mind that she makes fun of the gentleman behind his back? It is scarcely to be believed that this draft letter was composed with any real intention of sending it just as it stood; and it is very doubtful, we should think, whether it would have been at all agreeable to Leicester himself to know the sort of pleasantries in which the queen could indulge at the very time he thought himself highest in her favour. The truth, as it appears to us, is that even Queen Elizabeth's love affairs were diplomatic. Everybody expected her to marry, and was anxious that she should marry, somewhere. An Austrian marriage, a French marriage, a marriage even with a subject (not to talk of a marriage with Philip of Spain, which was clearly out of the question), were successively pressed upon her, and many, perhaps, believed it would tend to the establishment of her throne; but she herself knew better. In this, as in all other matters, she was her own prime minister, and, while professing to listen to advice, she followed a policy distinctly her own, playing off one proposed alliance against another, extracting occasionally from the hopes of France benefits she could have secured by no other means, and judiciously balancing at another time the expectations raised in one quarter by an ostentatious display of favour in another. That she had a genuine liking for Leicester we do not mean to deny; but that she was ever carried by it further than was strictly politic there is no evidence whatever.

Vane's Story, Weddah and Om-El-Bonain, and other Poems. By James Thomson. (Reeves & Turner.)

THE tone of 'The City of Dreadful Night' was so pessimistic that great credit was due to Mr. Thomson for consenting to live at all. And he has been rewarded: his despair has attracted so much attention that his publishers have, even in such times as these, taken courage to publish another volume, in which the poet despairs no longer, but is, on the contrary, very cheerful. Indeed, the great fault of 'Vane's Story' is that its tone is much too lively for poetry. A virtue has been defined to be the middle point between two opposite vices, and, in the same way, poetry may perhaps be said to lie between such extremes as 'The City of Dreadful Night' on the one hand and 'Vane's Story' on the other. Whatever may be the allegorical intent, if there be one, underlying 'Vane's Story,' the concrete picture it presents is not agreeable. The poet of 'The City of Dreadful Night,' on being visited by the spirit of his departed mistress, rallies her about the state of affairs in the spiritual world, and ends by taking her as a living sweetheart to a dancing class at a music-hall.

This strange poem contains some remarkably clever writing, however. The author has set himself with determination to be witty, and has unquestionably succeeded. His attempts to be humorous are equally assiduous and praiseworthy; and if he has been less successful here, it is perhaps because a man of intellect cannot by dint of good intentions become humorous as he can

by willing it become witty. When Sydney Smith said that he could teach any man to be a wit, he said no more than the truth. Wit is a poor faculty, and should be repressed by the poet rather than cultivated; but humour is a very different thing. Poets are not commonly humorous; most of them would not write poetry at all if they were, and Mr. Thomson may be quite certain that had he been a humourist he would not have written 'The City of Dreadful Night.' Yet the poets are only too much aware that humour is, perhaps, the salt of literature and of life. It cannot be taught—it cannot be learned. For it is not an intellectual process, like wit, but a congenial temper of the mind—a temper so rich and so precious that, compared with it, the temper of poetry itself is thin. There is, however, no such thing as pessimistic humour, and, alas! the poetic temper is much given to pessimism in these days. Christopher Sly expressed the humorous mood in four short words, "Let the world slide." The critic need only go deep enough and he will be sure to find that this temper underlies all humour—even that which on the surface seems otherwise—because all humour lies in discovering the incongruity between illusion and truth—that is to say, between darkness and light. How, then, can the author of 'The City of Dreadful Night' be a humourist? It is easier for the sham poet to pass as a real poet than for the sham humourist to pass as a real humourist, as the poets themselves are the first to admit the moment they come to discuss the merits of each other's poems. That which above all other things shows the sham humourist is the adoption of cheap methods.

To take a ghost to a music-hall and rally her about "her soul's eternal life intense" is very cheap. So are the jokes in this poem and the note about the Deity. Ribaldry and irreverence are, in literature as in life, humorous no longer. The familiar buffooneries of the Middle Ages were not meant to bring religious ideas into contempt; the populace simply played with these conceptions because they loved them. There is, in truth, no Aristophanic badinage to be drawn from a religion whose appeal to the soul is on the side of its feeling for the mysterious. Rabelais saw this; so did Cervantes; and the charge of blasphemy which was brought against Shakespeare by Gifford is too ridiculous to require refutation. It was men like Marlowe, with no sense of humour, who tried to get humour out of ribaldry. At any rate, in these days it may certainly be said that there is no surer sign of the sham humourist than indulgence in ribaldry; and for this reason, that it is too cheap a method to satisfy the truly humorous man, even if his inclinations led him in that direction, which they never do. The following note to 'Vane's Story' is meant to be very humorous; it is a sad display:—

"The Holy Bible unfortunately tells us nothing of this. Readers may, however, refer to our auxiliary Bible, 'Paradise Lost,' Book xi., Michael's prophecy of the Flood. But Milton was really too careless about the fate of the guard. Was it recalled in time, or did it perish at its post? Did the deluge sweep over that gate, 'With dreadful faces thronged, and fiery arms'? Let us hope not. It would be sad to think that the 'flaming sword' was extinguished

with a hiss; and that the 'Cherubim' were drowned like the other animals, without even the salvation of a single live specimen in the Ark. Probably, however, being abundantly and superabundantly furnished with wings, they all flew away to Heaven when the waters began sweeping the Mount of Paradise 'Down the great river to the opening gulf.'"

The line quoted from Milton is acknowledged by such men as Landor and De Quincey to be one of the grandest in all English poetry. The Hebrew conception of the cherubim is not to be surpassed for sublimity in the religions and mythologies of the world. Nor can any story be more pathetic than that of the fall of man and his expulsion from Paradise, whether taken realistically or allegorically. Yet here is a writer so blind and deaf to all this that it never occurs to him that the public to whose sympathies he appeals by publishing have possibly eyes and ears, and may consequently take offence at such a display of perverse obtuseness.

It is a pity that 'Vane's Story' stands first in Mr. Thomson's volume. We have only to turn to 'Weddah and Om-El-Bonain' to see what a true poet he is after all. As a piece of solid, vigorous, and masculine narrative, it would be difficult to find its superior among the writings of contemporary poets. That it is a rendering of an anecdote the writer found in "De Stendhal" is true; but it is when the poem is compared with that original that Mr. Thomson's gifts are most apparent. In every form of literary art it may be said that the faculty of selection is at once the rarest and the most precious. The vitality of any narrative depends not upon how much is said, but upon what is said. In Mr. Tennyson's poem, 'The Sisters,' or in his still briefer "Home they brought her warrior dead," there is a more vital drama than in the late Lord Lytton's epic of 'King Arthur.' In the 'Sister Helen' of Mr. Rossetti there is a tragedy as intense as in the 'Edipus Coloneus.' Now it is in this gift of selection that Mr. Thomson excels. He by instinct selects and amplifies the right points; he says enough—he never says too much. Moreover, there is a dignity of style in this poem which is remarkable if we remember 'Vane's Story.'

Yet with all this we are not sure that Mr. Thomson is going to do really great and vital work in narrative poetry; and for this reason. Of narrative poetry, as distinguished from epic, there are two kinds, the idealistic and the realistic. In the former case the poem depends upon the beauty of the poetic form, as in Keats's 'Isabella'; in the latter it depends upon dramatic truthfulness, as in the serious portions of 'Don Juan.' It is the ignoring of this obvious distinction which has given rise to much uncritical talk against 'Don Juan' in these days. 'Don Juan' is one of the most successful of poems. It does exactly what it set out to do; it competes with prose narrative in truthfulness of representation, and yet remains a poem. To demand also that it shall be steeped in the rich poetic dyes of Keats's 'Isabella' or 'Eve of St. Agnes' is a folly worthy of the British critic, who generally quarrels with his gooseberry if it does not taste like a plum. On the other hand, the puerile talk of the lovers in a

poem like 'The Eve of St. Agnes' is, and should be, accepted at once by the reader as being quite in place in such a richly coloured fairy life as that going on in the maiden's moonlit chamber.

Now this admirable poem of Mr. Thomson's can find no very high place in either of these two domains of art, though a certain place it can demand in either. A large proportion of the lines are as prosaic as Byron's, and thus Mr. Thomson is able to achieve that conciseness and rapidity which we have been praising; but in only one instance does the poet show that his imagination is really awake, as Byron's imagination was awake—seeing the dramatic action. This is at the end of part iii., where Om-El-Bonain, lying awake at night, is thinking of her lover concealed in a chest in a distant part of the palace:—

Like bird above its young one in the nest
Which cannot fly, he often heard her singing;
The thrill and swell of rapture from her breast
In fountains of delightful music springing:
It seemed he had been borne among the blest,
Whose quires around his darksome couch were
ringing;

Long after that celestial voice sank mute
His heartstrings kept sweet tremble like a lute.

She heard his breathing like a muffled chime,
She heard his tranquil heart-beats through the flow
Of busy menials in the morning time;
Far-couched at night she felt a sudden glow,
And straight her breathing answered rhyme for
rhyme

His softest furtive footsteps to and fro:

And none else heard? She marvelled how the
sense

Of living souls could be so dull and dense.

The couplet at the end of the first of these stanzas will show the lover of Keats at what fountain Mr. Thomson sometimes drinks, as will many another line in this poem. Here is one, for instance:—

Her mistress kept her babbling all that eve
A pleasant rill.

We prefer Keats's

Two bubbling springs of talk from their sweet lips.
And so in many other instances of the kind to be found in this poem, and in many other poems of many other poets, we are interested in their skilful variations, and yet, on the whole, prefer the original Keats, though Landor proclaimed one of these imitators to be the superior of Keats on his own ground.

Canonicity: a Collection of Early Testimonies to the Canonical Books of the New Testament, based on Kirchhofer's Quellensammlung. By A. H. Charteris, D.D. (Blackwood & Sons.)

In the year 1842 Prof. Kirchhofer published a collection of ancient testimonies serving to elucidate the history of the New Testament canon. These testimonies reached no further than Jerome, and the compiler accompanied them with various notes, which are neither critical nor valuable. The present volume is a reproduction of the Swiss professor's, with additions, alterations, and remarks. The general arrangement differs from that of the original volume, but is hardly an improvement, as the passages and remarks relating to the sacred books are scattered about, instead of being collected in one place. Notwithstanding the additional matter furnished by Dr. Charteris's volume, it has fewer pages than its predecessor, and is without some useful appendices, such as

the short notices respecting the writers and the works quoted in the body of the volume, which Kirchhofer supplies.

After an introduction of 120 pages, four parts follow, containing testimonies to the canon from ancient and modern sources, testimonies of heathens, testimonies of heretics, and those of extra-canonical gospels. The work professes to be no more than a compilation, but it shows diligence and care, with a fair knowledge of the subject.

A collection of external testimonies like the present forms but a small part of what is required for a right knowledge of the subject. How the canon was formed, on what principles, and by whom in particular, are important questions to which no proper answer is supplied. External evidence is but one side; there is another of more significance, viz., the internal. Into the latter the compiler has ventured to advance a few steps, especially in the introduction, and very briefly at times in his notes; but his main business lies with the setting forth of passages quoting or alluding to the sacred books. The reader who looks for a satisfactory treatise on the canon of Scripture will not find in this book a solution of the question.

As in the compilation made by Kirchhofer, the apologetic view is dominant throughout. The tone of an advocate who set out with a determination to uphold the genuineness of all the books in the New Testament cannot be mistaken. This necessarily gives a little one-sidedness to it, though the writer may have honestly tried to be impartial. We have little doubt of the author's fairness and candour from his own point of view; for there are evidences of them here and there, notably in his observations on the epistles of Ignatius, which he rightly considers supposititious. The work, however, is not what one looks for at the present day from a professor of Biblical criticism, as it bears the tokens of a learner whose knowledge is far from profound or comprehensive, and who exhibits a superficiality most disappointing to the inquirer. He has made no addition to what is already known on the subject, and in many cases has even tried to throw knowledge back; examples of feeble criticism, consisting of observations loosely strung together, often occur, without evidences of that definite precision or firm grasp which bespeaks full knowledge and accurate discernment. Sometimes the writer seems to be ignorant of recent literature belonging to his topics; at least he makes no reference to it. Hence we cannot commend him as a trustworthy or competent guide, though he exhibits a fair amount of reading and exposition.

The volume is marred by irrelevant details and superfluous matter, of which it might well be divested. The confessions of churches since the Reformation might be omitted. In like manner the testimonies of the heathen, such as those of Tacitus and of Pliny's letters, have no proper bearing on the subject. The Westminster Confession of Faith and Suetonius are of no use in defining the New Testament canon.

About the Epistle of St. Barnabas a number of questionable statements are made, some derived from Harnack, others from different quarters. The use of St. John's Gospel by the writer of the epistle is maintained—a state-

ment which has been effectually disproved by Holtzmann in Hilgenfeld's *Zeitschrift*. The author believes that Clemens Romanus used the four written gospels, which is more than doubtful, as Harnack rightly states, especially in regard to the fourth. But uncertainties are easily got over by Prof. Charteris when he is engaged in upholding what harmonizes with traditional beliefs. Thus he affirms that Polycarp's Epistle to the Philippians was certainly written by him whose name it bears, although it has plain marks of proceeding from the pseudo-Ignatius. In the same fashion, passages of Basilides showing acquaintance with the Gospel of St. John are attributed to himself, not to his followers as is most probable. The "memoirs" used by Justin Martyr are pronounced to be the four gospels, and doubts are thrown upon his use of any other gospel, such as that to the Hebrews.

The notices of the Acts of Pilate are meagre and most unsatisfactory. The author, ignoring the able dissertation of Lipsius and the acute observations upon it by Hilgenfeld, thinks that the Acts followed St. John's Gospel, which is undoubtedly incorrect, because of the entrance of the Jews into the pretorium. Besides, the year of Christ's death, the fifteenth of Tiberius, agrees with the Synoptists alone. Under Hermas in relation to St. John's Gospel five passages are exhibited, with a note intimating that the father used St. John's Gospel. Kirchhofer, however, with more caution, adduces but one, accompanying it with a better note than that of Dr. Charteris. It is needless to state that the weight of authority is against Hermas's acquaintance with the gospel. The judicious words of De Gebhardt and Harnack should have restrained our author from loading his pages with passages that prove nothing.

It was rash of Dr. Charteris to enter upon the Paschal controversy, because it is assuredly difficult. He misstates and confuses it. It was not about the proper day of closing a fast, as is stated in his volume, but about the day on which Christ observed the Passover. Apollinaris's words are treated in a curious fashion: "In a hesitating way he suggests that John seems to favour the other view," from St. Matthew's. The canonicity of St. John's Gospel was not involved in the controversy, though the author sometimes argues as if it were.

The following extract furnishes a fair specimen of the writer's reasoning:—

"After all has been said that can be said against the epistles to the Colossians and Ephesians, their Pauline origin is not disproved. The objections assume (1) that the seeds and intimations of Gnosticism in St. Paul's day were not sufficiently obvious to a mind like his to admit of his exposing them; and (2) that the Gnostics of the second century did not adopt the apostle's expressions, and endeavour to weave them into their systems. These assumptions are unwarrantable. In regard to the first point it can be proved that, from the very necessity of the case, Gnosticism arose the moment that Christianity came into contact with heathen philosophy, especially with the combinations of Judaism and heathen philosophy which were prevalent in such places as Alexandria and Antioch in the first Christian century. In regard to the second it is easy to see how Valentinus adopted such words as *πλῆρωμα*, *σοφία*, &c., and constructed his system; but

impossible to understand how such epistles as those two could be written in the second century, when the air was full of the speculations of Valentinus and others like him."

The genuineness of the two epistles is feebly defended by such argumentation.

The author often assumes positions which have been disposed of by the best critics, or quietly puts aside with a few easy assertions what has been well established. This accords with his apologetic point of view, but does not indicate critical ability. Little confidence can be placed in one who says that Clemens Romanus "quotes Matt. ix. 13, as *γραφή* (c. 2), in this reminding us of Barnabas," because he does not make such quotation either in the second or any other chapter; nor does St. Barnabas use the word in that sense, though he has "it is written" in regard to a citation which some refer to St. Matthew's Gospel, but others do not. Similarly, when the respected author argues that both epistles of St. Peter must have been written at an early date, since Jude 17, 18, uses the prediction also found in 2 Peter iii. 3, and that the immediate *parousia* implied in both, though St. Jude does not mention it, makes for the genuineness of both letters, the feebleness of the reasoning is obvious, and we are repelled. Surely the subject of canonicity might have been better treated. The writer has not discussed it in the light of the best criticism, but in that of apologists who have ceased to be authoritative because they have been left behind by advancing knowledge and impartial investigation. The work of Kirchhofer should have been sifted, and its doubtful passages expunged. That it needs such treatment is evident. Instead of this Dr. Charteris has added to it many dubious things, some as "echoes" of the New Testament books, others as citations.

NOVELS OF THE WEEK.

- Queen Cophetua*. By R. E. Francillon. 3 vols. (Chatto & Windus.)
Jeannette. By Mary C. Rowsell. 3 vols. (Hurst & Blackett.)
Sybarite and Spartan. By Mrs. Lorenzo N. Nunn. 3 vols. (Remington & Co.)
La Bohème Tapageuse.—Part I. *Raphaëlle*. Part II. *La Duchesse d'Arvernes*. Part III. *Corysandre*. Par Hector Malot. (Paris, Dentu.)
Grave Imprudence. Par Philippe Burty. (Paris, Charpentier; London, Hachette & Co.)

It is difficult to think Mr. Francillon's *Queen Cophetua*, the high-spirited Helen Reid to whom we are introduced in one of the most picturesque chapters of a brightly written story, would even under the pressure of sudden poverty, the more pressing blow of an aspersion on her birth, and the romantic self-deception that her sacrifice was "all for Alan," her dearly loved brother, have wedded without loving him a man so obviously her inferior as the sinister Gideon Skull. If this unlikely postulate be granted, however, there is much that is almost terribly lifelike in the method of the sacrifice. Gideon himself is so consistent a villain, his cynicism and absence of principle are so absolutely matter of fact, there is such an utter absence of hypocrisy about him, that, though gloomy and repulsive, his character

wears not undeservedly the aspect of a sort of rough honesty, and his very consistency in evil-doing has the effect of putting the unwary off their guard. Even Victor Waldron, the shrewd but generous American, who has known him long, attributes his disastrous interference between him and the daughter of the house which has succeeded to the Waldron property in England to a blundering fidelity to himself, though it leads to a disappointment of his hopes which he cannot pardon. The aspect of the man as well as the blunt manner and the straightforward gift of speech give him an advantage which the author truly regards as frequently the mask of thoroughgoing unscrupulousness. The one gentler touch of nature which makes him weak where Helen is concerned is skilfully admitted to render possible a character which would otherwise be monstrous. His consuming passion for his wife is as true a part of the coarse fabric of the man as the stupidity which cannot recognize her disinterested affection for her brother, or attain to the sympathy which alone could have won her attachment. Next to Gideon's portrait that of Mrs. Reid, the ambitious mother of Alan, is perhaps the best. Wildly unpractical as is her scheme for her son's improvement, it is not absurd in one so proud and ignorant of the world, and the conflict between passionate love and haughty self-repression is as well set forth as the collapse of life and love together when her schemes seem wrecked for ever by Alan's death. The author is also happy in the humour which enlivens what would for the most part have been otherwise a sombre tale. Very light and natural is the fencing between the young lady of Copleston and the American claimant in the belfry scene, a scene which might well have tested the metal of both gentleman and lady. Grimes, too, the church factotum (except for such inferior functions as the curate in charge is capable of), is a very model sexton and clerk of the sly rustic sort, and a most diplomatic interviewer of "antiquities" and other strangers who desire access to the registers which he unearths for a consideration. His negotiations with Victor, when he sells him the will which relieves him of the *damnosa hereditas* of Copleston, are most happily conducted, and they are more rewarded than much diplomacy:—

"'Old Grimes came into a fortune? No!' 'He did though. People do say it was through finding ancient documents in the church tower that proved him out to be a long lost heir. I don't mean to say it was thousands, but he gave up church work and came to the bar.'—'What?' 'To the bar of this house, sir—every day, taking his glass, and talking about old times. There wasn't a day he didn't come till he grew to be a regular fixture, haunting about the churchyard between whiles, whenever there was a funeral, till he died in harness, as one may say. They missed old Grimes, sir, terrible at the George.'"

Good also are the "European" editors of the *Spragville Argus* in their interview with Gideon, and good is many a scene both humorous and pathetic; but the chief interest is properly concentrated in the heroine, though the cloud which obscures her so long is inconsistent with the rest of her character.

A very pathetic story, sad and yet not

unpleasant, is that of Jeannette Latour and her sister Isoline. The two orphans, grandchildren of a French *émigré*, left early to their own guidance, with an income sufficient for their needs, live in a cottage close to Havering Court, and the owner of the Court is Sir Morton Havering. Not unnaturally there is formed a channel of romance between cottage and court, and the reader may easily imagine that the handsome young baronet and the two ingenuous sisters make rather a mess of it amongst them. The elder sister, Jeannette, who tells the story, and who might as well have made Isoline the heroine of it, has to confess to something like a selfish transference (though the author does not intend us to think it selfish) of her sister's lover to herself. But she duly records her punishment as well as her weakness, and moreover this weakness is not so repellent as to deprive her of our sympathies, for Sir Morton's vacillation is caused in the first instance by Isoline's self-sacrifice, and fostered by his aunt's malignant plotting. The construction of the romance is unequal, the incidents being occasionally improbable. A querulous reader may complain here and there of a crude remark, an inelegant phrase, or a want of grasp and precision in Mrs. Rowsell's literary style, as when she makes the hero quote "*lasciate ogni speranza*" on leaving a place, or writes "introod" as an instance of vulgar mispronunciation; blemishes trifling in themselves, but blemishes nevertheless.

Mrs. Lorenzo N. Nunn is the author of two works previous to 'Sybarite and Spartan,' and yet to a reader who happens not to have seen her earlier books she must appear incapable of writing a novel, or indeed any book at all. For the present purpose it will be enough to mention a few mistakes in the first half of the first volume of 'Sybarite and Spartan,' taking them in order: P. 4, *pate foie gras*; p. 10, a barrister's "office" in the Temple; p. 68, "his father *run* a third for the blue ribbon"; p. 73, "I had to be my own *chasseur*, and am not indifferently shod"; p. 85, "some rare piece of *vertu*"; p. 87, "the gaities their souls loveth"; p. 91, "Miss Gray . . . executes a kiss on Mrs. Martin and Miss Brinkley's cheeks—who take her kiss very much for what it is worth; ignoring either of the ladies, should it suit the grand-daughter of an earl, which they know by experience she is quite capable of doing"; p. 184, "cogniac." It is perhaps hardly necessary to say more of Mrs. Nunn's book.

We can recommend to such of our readers as are not easily frightened by the subjects treated by French novelists of the day M. Hector Malot's three volumes. The most readable of French novelists has in this work come very near to a great success. He has on this occasion imitated Daudet, as Daudet has imitated Zola, but M. Malot manages to retain a power of depicting character which is all his own. Unfortunately he has followed Daudet in introducing real personages to the scene, a practice which we cannot but condemn in both these writers.

M. Burty, hitherto known as an art critic, has produced in 'Grave Imprudence' a novel not without merit of an imitative and secondary kind, and not lacking in a certain sort of interest—the interest that proceeds from a disclosure of equivocal realities.

His story, which is slight and anecdotic, is ostensibly the story of an *Impressioniste* painter, but it may be taken for granted that there is in it not a little that is purely personal, and that many of the imaginings it purports to set forth are facts relating to people well known in art and in society. It is not necessary to say much of the aim and object of the book. M. Burty's manner is a clever and thoughtful *pastiche* of the manner of the brothers Goncourt. It is elegant and careful; it is full of vivacity and sparkle; it is, subject to certain limitations, often expressive. But in M. Burty there is little or nothing of the strong individual sentiment of the Goncourts. Of the fevered energy, the mannered and somewhat hectic brilliance, that animate the pages of 'Manette Salomon' and 'Renée Mauperin,' only the shadows are to be seen in 'Grave Imprudence.'

ANTIQUARIAN PUBLICATIONS.

WITH the issue of *The Church Bells of Rutland* (Leicester, Clarke) Mr. North has completed his praiseworthy account of the 'Church Bells of the Diocese of Peterborough.' Although Rutland is so small a county, it contains 191 church bells, of which less than one-sixth were cast before 1600, and their history makes a very respectable volume. The inscriptions, the account of the founders, and the peculiar uses to which the bells are put in various districts are carefully treated, and well-executed woodcuts of the stamps and lettering are interspersed with the text as well as collected into plates at the end. At Bisbrooke "it is said that the old bell, . . . being cracked some years ago, was carefully repaired with putty, and painted! This not proving an effectual cure, the bell was recast." Truly a novel attempt to repair a bell. At Greatham, Mr. North tells us, "the bells are in a sad condition: the treble is struck by a rope being attached to the clapper; the second lies mouth upwards in the north window, its crown off, and a gaping crack up its side; the third is dismounted and resting on two planks in its pit; it is cracked and the canons broken; and the fourth bell stands on the lower frame, its crown and other large portions gone. The second and third bells have been in their present condition for upwards of forty years. Birds' dung lies some inches thick on the bell frames." Respecting the dedication of the second bell at Whitwell to St. Giles, Mr. North states he only knows two other instances, one in Norfolk, the other in Suffolk. A well-known bell at St. Giles's, Durham, however, is inscribed "*Campana Sancti Egidii*." We must heartily congratulate the author on the result of his labour, and shall welcome gladly the work on the 'Church Bells of Lincolnshire' which he has in hand.

Mr. Walter Rye's *Norfolk Antiquarian Miscellany* is a most useful contribution to the history and topography of the county, and one which might serve as an example for archaeologists in other parts of England. The first of the three numbers under notice commences with a reprint of the 'Liber Niger Scaccarii,' temp. Henry II. An interesting and copious paper on the accounts of the burar of Hempton Priory, 1500-1, succeeds this, and gives us some curious details of the internal economy of a monastic house just before the suppression. Much information, too, is to be obtained from the notice of the guilds of Lynn Regis, which appear to have been very numerous. A transcript of notes on Cromer Church, taken by Rev. T. Kerrich, 1817-27, with illustrations, is valuable as showing the destruction of ancient details under the unfortunate plea of "restoration." The second number opens with a paper on the

prophecies, traditions, folk-lore, &c., of Norfolk, which, now that folk-lore is so much studied, will doubtless be read with interest. The "very curious episode in the history of Norwich" which took place in 1230, the alleged abduction and circumcision of a Christian boy by the Jews, is one of the best papers in the volume. After perusing the singular proceedings before the King's Courts and the author's comments thereon, we are inclined to believe with him that "this extraordinary affair was nothing more or less than a bold, a fanatical attempt on the part of the Norwich Jews to rescue what they thought a brand from the burning, and bring back a lost sheep to the true fold of Israel." The 'Early Norfolk Wills,' the 'Norfolk Church Goods References,' and the 'Index to the Topography of the City of Norwich' are useful contributions. Among the papers in the third number are several of importance. One of these, that on the riot between the monks and citizens of Norwich in 1272, is a painstaking effort to set aside the numerous errors and inaccuracies with which received accounts appear to abound. The author quotes from Blomefield and Dean Goulburn to show how they have misrepresented the case. Certainly, when we find the dean translating "et ibidem interfuerunt quidam de Prioratu Norwyci" to mean that Geoffrey le Brun and others "fell on a man of the priory and killed him" (!), these strictures seem well founded. A few pages further on a comparison is drawn between the dean's statements, in his 'Ancient Sculptures on the Roof of Norwich Cathedral,' of events which took place in Norwich and an account of what actually occurred, in which some extraordinary blunders are manifested. We can only quote one. In the dean's account of the abduction and circumcision of the boy Jurnepin by the Jews (referred to *ante*) it is said that after the operation had been performed "some bandaged up the wound with a bag of sand, while others, with the aid of lighted wisps of straw, hunted about for the piece of skin which they had cut from him." The actual words of the record (Placita Coram Rege, Queen's Bench, 18 Hen. III., mem. 21) quoted by the dean are: "Et postea ceperunt peciam illam quam sciderant de membro suo et posuerunt in quodam bacyno cum sabelone et quesierunt peciam illam cum parvis fusselletis, quousque quidam Judeus qui vocabatur Jurnepin invenit eam primo. Et quia idem Jurnepin invenit eam primo vocaverunt eum Jurnepin." The author remarks: "A curious way, certainly, to fix what the boy's name was to be, but hardly as curious as translating *bacyno* 'bag,' or *fusselletis* 'wisps of lighted straw.'" Another paper, by the late John L'Estrange, acquaints us with all that is at present known respecting the clocher or detached bell tower of Norwich Cathedral, which stood south-west of the church. The concluding remarks of the writer on the records of the dean and chapter show clearly what an unexplored field still awaits Norfolk archaeologists and others. Mr. Rye's paper on 'Crime and Accident in Norfolk, temp. Hen. III. and Edw. I.,' and Mr. Beloe's 'Our Home in East Anglia,' are well worth perusal. The work is issued to subscribers only, and but one hundred copies are printed; we certainly think, however, that such a production ought to have a greater circulation, and that there should be a less interval than three or four years between the issue of each part.

The volume of *Lancashire Inquisitions*, from the year 1603 to 1611, recently published by the Record Society and edited by Mr. J. Paul Rylands, is one of much interest from an antiquarian point of view. Few records are, perhaps, so valuable as the *Inquisitiones post mortem*, or the returns taken after the death of those who held their lands directly from the king or, so far as Lancashire was concerned, from the Duchy of Lancaster. These returns afford the most accurate information, not only as

regards manors and estates, but also as regards persons, as in every case it is stated who was the next heir to the deceased and his or her age at the time of holding the Inquisition. On many of them marriage settlements and other deeds are enrolled, and in some cases wills bearing upon the settlement of the estate are quoted in full. And yet, valuable as these records are, both to the topographer and to the genealogist, they are comparatively little referred to, and it is only in the best and most modern of county histories that they are systematically used. One result, however, of the publication of this volume will be that they will become better appreciated, and we hope that other counties may be induced to follow where Lancashire and Cheshire have led the way. The Council of the Record Society adopted a wise discretion in arranging for these Inquisitions to be fully abstracted rather than printed in full, and also for the abstracts to be made in English, so as to bring them within the reach of every one at all interested in such matters. Many of these documents are injured and damaged in various ways, and some are so faded as to be read with great difficulty, and it is by no means improbable that in a few years it will not be possible to read the latter at all. But when once printed they are preserved for ever, and it is only to be hoped that the Record Society may be enabled to bring out a number of volumes similar to the one just issued. That Mr. J. A. C. Vincent has made the abstracts is a sufficient guarantee for their accuracy, whilst the introduction which Mr. J. Paul Rylands has furnished and the careful way in which he has edited the volume leave nothing to be desired. The Record Society is, of course, but young, but it seems to have received a good measure of support, and there can be little doubt that this support will continue to increase so long as such useful books are issued year by year.

The *Transactions of the Bristol and Gloucestershire Archaeological Society*, 1878-9, Part II., and 1879-80, Part I. (Bristol, Jefferies), contains an illustrated paper on St. Briavels' Castle by the Rev. W. T. Allen. As the stronghold of Dean Forest the castle concentrates the history of that famous Welsh border desmesne, and the writer, besides his architectural account, has much to say concerning the mighty hunters who made its walls the scene of their revels in connexion with the chase. Of these Milo Fitzwalter, Earl of Hereford, who built the fortress in the time of King Stephen, shared the fate of the deer he pursued, being pierced by an arrow when hunting on Christmas Eve, 1143. The massive gateway with its round towers is the principal portion of the remains, but among minor features are a remarkable Early English fireplace and chimney-head. 'The Great Berkeley Lawsuit of the Fifteenth and Sixteenth Centuries,' by Mr. J. H. Cooke, F.S.A., is a detailed history of a feud between rival families, which was conducted with a bitter persistency that in its prolonged course might have supplied Shakespeare with materials for another tragedy involving as sad incidents as that of the Capulets and Montagues. Even those antagonistic houses did not, we believe, bring their armies into the field, as was the case one disastrous spring day of 1469, when on Nibley Green young Lord Lisle was slain by an arrow from a bowman of Dean Forest, many retainers on both sides falling with him. But the most valuable contribution is an article of 112 pages, by Mr. A. S. Ellis, 'On the Domesday Tenants of Gloucestershire.' To cope with Domesday requires the intellectual valour of the profoundest mediæval student and the whole armour of his scholarship. The searching analysis that Mr. Ellis has applied to the subject in the identification and defining of places and boundaries, and in the correction of the errors of former interpreters, together with his laborious findings concerning the biographies of the Norman territorial lords, shows that he has not been wanting in either courage

or learning for his self-imposed task, and it would be difficult to point out a more satisfactory piece of work of its kind in any archaeological Proceedings.

OUR LIBRARY TABLE.

We have before us several Reports of Free Libraries. That of Swansea complains of an inadequate supply of books in the lending department, and says that the specimens of art with which Mr. J. Deffett Francis is unceasingly enriching the galleries are, from want of hanging and storage space, being permanently injured. From the somewhat meagre report of the Bolton Public Library we learn that the committee took possession of the Chadwick Museum a considerable time ago; and at Manchester the Free Libraries Committee record an issue of books greater by 111,000 than that of any year except the preceding one. Out of more than half a million of books which have been lent for home reading, only seventy-four have been lost. The committee add: "That the action of the Council in authorizing the opening of the Free Libraries during a portion of every Sunday is appreciated by those whom it was intended to benefit is evident from the increasing use that is being made of the institutions on that day." From Stockport it is reported that a falling off has taken place in the issue of books from the lending department—a decrease confined in great measure to the issue of works of fiction. From the reference department a large issue has been made, much larger than has occurred in any previous year. The librarian having prepared a catalogue of the additions to the lending department since 1877, the committee caused some 730 copies of the same to be printed.

We have on our table *A Memoir of James Watson*, by W. J. Linton (Manchester, Heywood & Son); *Templeton and Malibran: Reminiscences of these Renowned Singers*, edited by W. H. H. (Reeves); *Locke*, by Prof. T. Fowler (Macmillan); *Summerland Sketches*, by F. L. Oswald (Lippincott & Co.); *Murby's Imperial Grammar*, Standard II. (Murby); *Ferns and Ferneries* (Marshall Japp & Co.); *Church Festival Decorations* ('The Bazaar' Office); *The Future of the Human Race: Some of the Latest Fruits of Darwinism*, by J. F. Fisher (Simpkin); *Hindu Chronology and Antediluvian History*, by S. R. Bosanquet (Hatchards); *The Penny Post, 1880*, Vol. XXX. (Parker & Co.); *Among the Redskins*, by W. H. G. Kingston (Cassell); *By Land and Sea*, by S. F. A. Caulfield (Cassell); *The Story of Nan and Jack* (Simpkin); *We and the World*, by J. H. Ewing (Bell); *Andrew Harvey's Wife*, by L. T. Meade (Isbister); *and Encyclopædie der Neueren Geschichte*, Parts I. and II., edited by W. Herbst (Gotha, Perthes). Among New Editions we have *History of English Thought in the Eighteenth Century*, 2 vols., by Leslie Stephen (Smith & Elder); *The Pursuit of Knowledge under Difficulties*, by G. L. Craik (Edinburgh, Nimmo & Co.); *A Short Bible History for Schools and Families*, by Rev. E. Fowle (Relfe Brothers); *A Compendious Ecclesiastical History*, by the Rev. W. Palmer (Pickering); *A Guide to the Local Examinations in Instrumental and Vocal Music of Trinity College, London*, by F. Clark (Reeves); *Steam and the Steam Engine*, by H. Evers (Collins & Sons); *The Screw Propeller: Who Invented It?* by R. Wilson (Glasgow, Murray & Son); *Household Stories*, collected by the Brothers Grimm (Routledge); *Katty the Flash*, by S. Starr (Dublin, Gill & Sons); *and California and its Wonders*, by the Rev. J. Todd (Nelson & Sons). Also the following Pamphlets: *The Secret Oath of the Order of Jesuits* (S. Tinsley & Co.); *The Latin Union of South America*, by J. M. T. Caicedo (Cecil Brooks & Co.); *and London Smoke and Fog*, by F. Edwards, jun. (Longmans).

LIST OF NEW BOOKS.

ENGLISH.

Law.

- Browne (J. H. B.) and Theobald's (H. S.) *Law of Railway Companies*, 8vo. 32/ cl.
 Leggett's (E.) *Treatise on the Law of Bills of Lading*, 21/ cl.
 Lowndes's (R.) *Practical Treatise on the Law of Marine Insurance*, 10/6 cl.
 Macaskie's (S. C.) *Treatise on the Law of Executors and Administrators*, 8vo. 10/6 cl.
 Spearman's (R. H.) *Common and Statute Law relating to Highways in England and North Wales*, 8vo. 18/ cl.

Poetry.

- Panton's (J. E.) *One Year in his Life, and other Poems*, 5/ cl.

History and Biography.

- Maintenon (Madame De), a Memoir, by W. Bennett, 10/6 cl.
 Longman's (F. W.) *Frederick the Great and the Seven Years' War*, 12mo. 2/8 cl.
 Richards (Marry). *Memorials, Strength Perfected in Weakness*, by E. A. H., cr. 8vo. 2/6 cl.
 Tennyson (Alfred), *his Life and Works*, by Wace, cr. 8vo. 6/

Geography and Travel.

- Temple's (Sir R.) *India in 1880*, 8vo. 16/ cl.

Science.

- Dunbar's (J.) *The Practical Papermaker*, 12mo. 2/6 cl.
 Spott's *Encyclopedia of the Industrial Arts, Manufactures, and Commercial Products*, Div. 3, edited by C. G. W. Lock, roy. 8vo. 13/8 cl.
 Waller's (B. C.) *Investigation into the Microscopic Anatomy of Interstitial Nephritis*, cr. 8vo. 4/6 cl.

General Literature.

- Bailey's (J. B.) *England from a Back Window*, cr. 8vo. 5/ cl.
 Buxton (B. H.) and Fenn's (W. W.) *Oliver Gay, a Battling Story of Field Fright and Fight*, cr. 8vo. 3/6 cl.
 Houstoun's (Mrs.) *Fixed as Fate*, 3 vols. cr. 8vo. 31/4 cl.
 Hunt's (Mrs. H.) *Children at Jerusalem*, cr. 8vo. 3/6 cl.
Treasury of Modern Anecdote, edited by W. D. Adams, 3/6

FOREIGN.

Fine Art.

- Cham: *Douze Années Comiques, 1868-1879*, 1,000 Gravures, with an Introduction by Ludovic Halévy, 20fr.
 Gavarni: *La Mascarade Humaine*, 100 Grandes Compositions, with an Introduction by Ludovic Halévy, 20fr.

Philosophy.

- Deisenberg (W.): *Theismus u. Pantheismus*, 5m.
 Bestmann (H. J.): *Geschichte der Christlichen Sitté*, Part 1, 8m.

History and Biography.

- Hettner (H.): *Literaturgeschichte d. 18 Jahrh.*, Part 2, 8m.
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- Antiphontis *Orationes*, ed. V. Jernstedt, 2m. 50.
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 Manuel (Don Juan): *El Libro dela Caza*, ed. G. Baiset, 6m.
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 Hahn (O.): *Die Meteorite (Chondrite)*, 40m.
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General Literature.

- Bouillier (F.): *L'Université sous M. Ferry*, 3fr. 50.

'THE HOLY FAMILY.'

(By Michael Angelo, in the National Gallery.)

TURN not the prophet's page, O Son! He knew
 All that thou hast to suffer, and hath writ
 Not yet thine hour of knowledge. Infinite
 The sorrows that thy manhood's years must rue
 And dire acquaintance of thy grief. That clue
 The spirits of thy mournful ministrings
 Seek through yon scroll in silence. For these things

The angels have desired to look into.

Still before Eden waves the fiery sword,—

Her Tree of Life unransomed; whose sad Tree
 Of Knowledge yet to growth of Calvary
 Must yield its Tempter,—Hail the earliest dead
 Of Earth resign,—and yet, O Son and Lord,
 The Seed o' the woman bruise the serpent's head.

DANTE G. ROSSETTI.

'GEORGE ELIOT.'

SEVENTEEN years ago the Christmas week was darkened by the death of Thackeray. Once again the festive season has been saddened in many a household by the knowledge that George Eliot was no more. It is not too much to say that with many her works have been far more than novels, have constituted an animating principle co-operating with some of the most powerful spiritual influences of the time. It appears, therefore, to be an appropriate occasion to pass in critical review the works she

* In this picture the Virgin Mother is seen withholding from the Child-Saviour the prophetic book in which his sufferings are foretold. Angelic figures behind examine a scroll.

has left behind her and to estimate their importance.

As is well known, her earlier productions were translations of German works on the metaphysics of religion. Strauss's 'Life of Jesus' appeared in an English form in 1846, and Feuerbach's 'Essence of Christianity' in 1853. As translations they were excellent, but it cannot be said that they have had any influence on English speculation. Their chief interest consists in the evidence they give of George Eliot's early devotion to "advanced" thinking and absorbing interest in the philosophy of religion.

Her importance in the history of English literature rests upon the series of fictions commenced in 1857 with the 'Scenes of Clerical Life,' and concluded in 1876 by 'Daniel Deronda.' It is not difficult to discern in these works two widely varying sets of artistic motives. The 'Scenes,' 'Adam Bede' (1859), 'Mill on the Floss,' 'Silas Marner,' 'Felix Holt,' and 'Middlemarch' are all clearly connected by their subject matter, and, in large measure, by their style of treatment. In them she went back to the scenes and days of her childhood. We have more than once remarked that the plastic period of the literary artist, when impressions are retained with that minute observation necessary for the novel, ceases at an extremely early age. Dickens was only at home in the England of coaches and among the lower classes. George Eliot was most happy when recalling mid-England in the days before the Reform Bill. Her father was a land surveyor, and she thus came in contact with all classes of provincial society, so that her pictures are far more complete than either Dickens's or Thackeray's accounts of London life. Both George Eliot and Georges Sand had learned that provincial life is more intense, if more monotonous and simple, than the busy life of towns. Amid the turmoil of cities, existence passes through a series of shallows, as it were; whereas in the country the emotions are collected into one deep pool, which pours forth tumultuously if once disturbed. Throughout these novels of memory, as they may be termed, the incidents and tone have a tragic ring about them which is wanting in the majority of novels dealing with London life. Only in the Brontës, and perhaps in Mrs. Gaskell, do we find anything like the depth of earnestness displayed in these novels of George Eliot. Much of their piquancy depends on the contrast between the subject matter and the manifold reflections to which it gives rise. While the subject is entirely obsolete, the reflections are in accord with the most advanced thought of the day. Every one knows something of the scenery and the characters amid which these novels are placed. The rich fields of Loamshire and their owners and cultivators in the early years of this century form the common background of these tragedies of human life. Generally speaking, they all treat of the influence of adverse circumstance on the inner life of the actors. It is essentially the spiritual life of her heroes and heroines which interests the writer. It is characteristic that she has introduced the religious life as a leading motive of the novel. Dinah Morris's spiritual experiences and exhortations, Maggie Tulliver's conversion by Thomas à Kempis, even Mr. Bulstrode's wrestlings of the spirit, are themes which only the deepest spiritual sympathy could have handled adequately. Not that she is deficient in the lighter qualities of the novelist's art. No one has described English scenery with more accurate touch or displayed a more Shakspearean sense of humour. Mrs. Poyser and Bartle Massey are unequalled creations. In the delineation of children's character she stands almost on a level with Victor Hugo. Altogether, in range of sympathy, in nobility of tone, in fertility of reflection, and in subtlety of insight these novels of memory are unique in the history of fiction. Opinion will differ as to their comparative merits, and each has its distinctive qualities. Yet it is pro-

bable that 'Adam Bede' will always retain a certain supremacy; there is a freshness of tone as if the writer were luxuriating in new-found powers. The unsavoury motif of 'Felix Holt' places it out of competition; 'Silas Marner,' finished as it is, is on a smaller scale; and the concluding part of 'The Mill on the Floss' destroys the almost perfect "artistry" of the story of Tom and Maggie Tulliver. 'Middlemarch' remains, and as "a study in provincial life" is complete; yet the deficiencies in the plot and a certain undercurrent of social protest counter-balance its other advantages, and the palm is left to George Eliot's first and probably greatest work. The subject of 'Adam Bede' required extreme delicacy of treatment; but all such requirements are satisfied. The shallowness of Hetty's character removes from her that sympathy which would otherwise render her fate too sad for the imagination; but her history illustrates the lesson which all these novels were consciously made to teach. They aided the great works of Wordsworth in educating the emotions to sympathies with the fundamental joys and sorrows of human life in all social spheres. And in the fine words of Wordsworth about his own works, "They will co-operate with the benign tendencies in nature and society, and will, in their degree, be efficacious in making men wiser, better, and happier."

The remaining novels, 'Romola,' 'The Spanish Gypsy' (apart from its unfortunate form), and 'Daniel Deronda,' deal with an entirely different range of interests. They are romances of the historic imagination, consciously creative instead of being, as in the other novels, unconsciously reproductive. The first two dealt with the history of the past, and one cannot help thinking that 'The Spanish Gypsy' would have been almost as successful a reproduction as 'Romola' if it had been written in a congenial medium. In these laborious research did the work that loving memory effected in the other novels. As the artist went to work more consciously, so the motive principle of her work came more to the surface. The leading conception of modern science as applied to man, the influence of hereditary transmission, was transmuted into the moral principle of the claims of race. In the novels of memory this had been disguised under the simpler form of family love. Maggie Tulliver's action at the end of 'The Mill on the Floss' is entirely based on the claims of family as opposed to personal affection for Stephen Guest. "Love is not enough" is the refrain, and this comes out still more strongly on the broader historic canvas of 'Romola' and 'The Spanish Gypsy.' The point of Tito Melema's treachery is the absence of hereditary connexion with Florentine politics. Fedalma sacrifices everything to the claims of race. In 'Daniel Deronda' the difficult task was attempted of raising contemporary events to a quasi-historic level. By the mere force of genius George Eliot strove to create a personality which she deliberately asserted to be on a level with the great spiritual leaders of mankind. We have reasons for saying that the identification of the Jewish prophet of 'Daniel Deronda' with a philosophic Jew described by Mr. G. H. Lewes in the *Fortnightly Review* is erroneous. The Jews give the greatest example of modern times of fidelity to the claims of race, and it was natural that George Eliot should have sympathized with Jewish aspirations. In 'The Spanish Gypsy' she had already portrayed a fine figure in the Jew Sephardo. In Mordecai Cohen she attempted to idealize the history of this marvellous race, and by so doing destroyed the chances of success for her most elaborate production. Want of knowledge and want of sympathy with the Jewish ideal will probably always be an effectual bar to the appreciation of 'Daniel Deronda,' and the hero plays the difficult part of irradiating sympathy instead of doing noble deeds. Yet it would be rash to assert that, if the Jewish race again became pro-

minent as a nationality, 'Daniel Deronda' may not ultimately figure as one of the favourite books of the Chosen People. Even as it is, it must be recognized that the conception of such a character as the principal Jew of the book shows singular artistic daring.

While 'Romola' and 'Daniel Deronda' are of a different genre from the other novels, they have a share of their excellences of style and characterization. Since the *Athenæum* first drew attention to the point, too much stress has been laid on the "scientific technicalities" of her style of late years. She would not have been the foremost woman of her age if she had not been influenced by one of its greatest movements. Yet the evidences of this are as clear in her earliest as in her latest works. In 'Janet's Repentance' we read that "the idea of duty..... is to the moral life what the addition of a great central ganglion is to animal life." In the second page of 'Adam Bede,' Seth's "coronal arch" becomes a prominent feature in his portrait. In 'The Mill on the Floss' George Eliot cannot let us know the ingenious trick by which Bob Jakin gains a couple of inches in measuring out his flannel without referring to his thumb as the "mark of difference between the man and the monkey." It is not quite correct to say that her style became more scientific in her last two novels; it would be more exact to say that it became more complex. As her thoughts became more subtle, her sentences naturally became more complex, and it would be difficult to determine the limits beyond which subtlety and complexity become inartistic. Allied to this error is the statement, frequently repeated in the obituary notices of our contemporaries, that George Eliot was essentially an analytic genius, and that she constructed her characters out of analytic materials. The idea immediately suggested by this curiously uncritical assertion is that the perusal of Mr. Bain's works is the best propædæutic for the creation of a character like Dolly Winthrop. It would be far more correct to say that George Eliot's genius was essentially constructive, and that her analytic comments are the results of her training and experience. Like all great moderns, George Eliot possessed the power of feeling deeply and of simultaneously intellectualizing her feelings; this is the most characteristic note of the modern mind. In this regard it is interesting to notice her accuracy and completeness, which at first sight appear peculiarly scientific. Yet it is the selective accuracy of the artist, not the exhaustive exactness of the *savant*, that she displays. When Cabel Garth's eyebrows "make their pathetic angle" we have this trait alone given, and not a paragraph from Mr. Darwin's 'Expression of the Emotions.' It would perhaps be more appropriate to point to her stern adherence to the fact of human nature as answering to the accuracy and impartiality of the scientific mind. Maggie Tulliver's sudden love for a dandy like Stephen Guest may grate against Mr. Swinburne's critical feelings, but is, no doubt, true to human nature. It is this fidelity to the facts of life that gives the prominent sadness to her works. She has chosen tragic themes, and tragic events are apt to be sad. Perhaps the most dominant idea of her *Weltanschauung* is the conception of law in human character.

Our deeds still travel with us from afar,
And what we have been makes us what we are,
might stand as a motto to all her works.

It is character in process of change that engages all her interest. Hence there is less of the conventional, less of the worldly, in her work than in most great novelists. We have soul speaking to soul: Dinah to Hetty, Savonarola to Romola, Felix to Esther, Dorothea to Ladislav, Mordecai to Deronda. When the conventional is introduced it is chiefly for humorous purposes; the humour of the immortal scene at the Rainbow Inn in 'Silas Marner' consists in its archaic conventionality. Interest of character is, however, the predominant interest of George Eliot's

work. Nearly one-half of 'Adam Bede' is taken up by the first week of the action, during which we learn to know the chief characters. The rest of the book hurries through nearly two years before Adam is united to Dinah. This attention to characterization has exercised a somewhat deleterious effect on her plots; so long as we know what her characters are and have become, it does not so much matter what becomes of them. Hence the frequent resource to the *Deus ex machina* of sudden death; it is astonishing how many of her characters are snatched from our view in this way. Death by drowning seems to be the favourite method: Dunstan Cass, Tom and Maggie Tulliver, Tito Melema, Grandcourt, all disappear in this abrupt way. It would be unjust to pass from this aspect of her work without a word of praise to her admirable range of power, and to the marvellous ability she possessed of giving life to her minor characters. The moral earnestness of her work is another prominent "note." With her the novel was morality teaching by example. And the teaching was of an unusually lofty character. Renunciation of self, subordination to the social life, were the great texts. Egoism is the canker of the soul: Hetty, Tito Melema, Grandcourt, are prominent examples. Still more noteworthy is the terrible example of the crippling of another's life by one's egoism, as in Rosamund Vinney and Lydgate, to which Causaubon and Dorothea form so fine a parallel and contrast. The moral of 'The Spanish Gypsy' lies in the ruin wrought to the great schemes of Zarca by the egoistic loves of Silva and Fedalma. The whole aim of the novel as George Eliot wrote it might be summed up in the words, *káthapros* of egoism.

The whole artistic career was dominated by these ethical aims; in her last work, 'The Impressions of Theophrastus Such,' she applied herself consciously to direct ethical teaching. The book consists of disconnected examples of popular moral errors from which George Eliot would free the world, "debasement of the moral currency," "the modern Hep! Hep! Hep!" and so on. As a consequence, the artistic merits of 'Theophrastus Such' were far below those of her other books, and it will never have much more than a pathological interest for the student of her works.

It remains to speak of her attempts in verse. George Eliot will always remain a striking example of the truth that the essential quality of the poet is the gift of song. All the other qualities required for poetry were possessed by her in high measure, yet it is granted on all sides that her poetical attempts were failures. The "brother and sister" sonnets and the Comtean hymn, "O, may I join the choir invisible!" in the 'Jubal' volume, a speech of Zarca's ("Nay, never falter"), and a fine description of Truth by Sephardo in 'The Spanish Gypsy,' with, perhaps, Ladislav's song, "Oh me, oh me, what frugal cheer my love doth feed upon!"—these may find a place in anthologies, but that is all.

Writing now with the sense of her loss still fresh, it is impossible to forget that, for those who knew her personally, she herself was her greatest work. By her own training she made herself probably the most accomplished woman the century has seen. She brought to the world of art a greater extent of culture than any predecessor, with the possible exception of Goethe. Not alone was she a veritable pundit in languages, with mastery of French, German, and Italian, and serviceable knowledge of Latin, Greek, Spanish, and Hebrew; she was widely learned in science and philosophy, and deeply read in history; her works teem with evidence of her intimate knowledge of music and painting. Add to all these accomplishments a width of sympathy and acuteness of observation seldom equalled, and one can form some idea of the rich nature just taken from us. She could draw such characters as Maggie Tulliver and Dorothea Brooke, Mary Garth and

Gwendolen Harleth, Fedalma and Romola, because she herself had much that was present in them. She has done a great deal for the cause of woman by direct teaching, but she has done most by giving the world assurance of the possibilities of woman's excellence.

CHAUCER'S GRANDFATHER.

Christmas Day, 1880.

As an antiquary Mr. E. J. L. Scott may perhaps be excused for liking old authorities better than new ones, and thus going for the latest tidings of Chaucer and his kin to Speght in 1598, instead of to Mr. Overall, and to me and the *Athenæum* in 1873, and every decent article and book on Chaucer published since that year. In the *Athenæum* of November 29th, 1873, I announced—what Mr. Overall had, I afterwards found, printed before—that Geoffrey Chaucer the poet was the son of John Chaucer, vintner; and in the *Athenæum* of December 13th, 1873, that Richard Chaucer was the poet's grandfather, and that a purchase deed of this Richard's was on the Hustings Roll, besides his will. The name of Baldwin le Chaucer has been well known to Chaucer students since 1868, when Mr. Riley, in his 'Memorials of London and London Life,' mentioned him twice at p. xxxiii, as well as the William de Caustone whom Mr. Scott now brings forward. I reprinted Mr. Riley's Chaucer notices in my 'Trial-Forewords' in 1871, and all my *Athenæum* notes, with many additions, as an appendix to my 'Forewords' in 1873. They and all the Chaucer Society books have long been in Mr. Scott's Department of MSS. at the Museum, as well as in the Printed Book Department. I can only trust that Mr. Scott will repent in sackcloth and ashes for not knowing, or having forgotten, that some things have been found out about Chaucer since Speght in 1598, and even since Nicolas in 1845.

F. J. FURNIVALL.

NOTES FROM PARIS.

Dec. 28, 1880.

DEAR readers, most amiable and hospitable neighbours, I trust that you have had a merry Christmas, and I cordially wish you a happy New Year. May you emerge profitably and honourably from the dangers which menace you in the north of Asia, in the south of Africa, and even in the green Erin!

I had the pleasure of seeing again last week my private ambassador in England—do not confound him with the ambassador of the French Republic, my old comrade at the École Normale, and my highly respected friend, M. Challemeil Lacour—I mean a little gentleman of thirteen, the eldest of my sons and the third of my eight children. This boy has been for the last eighteen months at school among you at the Charterhouse. He has come to me in the best of spirits, in that exuberant health, physical and moral, which English education gives to all its pupils, pleased with life, and delighted with life in England, full of veneration for the Doctor, of respect for M. Buisson and the other masters of that school, of esteem for the Sixth, and of liking for his companions. Should he live a hundred years, the time of the famous war, they will not rob him of the belief that France and England are two links of the same body. I am of his opinion. The illustrious chief of your Government, Mr. Gladstone, was not of that way of thinking ten years ago. I like to believe that he has amended his views, and all Great Britain with him. England has need of France, and France of England. It is impossible to wound the one without making the other bleed. If each of our families had a son at your schools and *vice versa* what solidarity at the end of a century! and what a tower of strength for the two nations!

Meanwhile let us try to agree and march together, if possible, towards equitable and logical solutions of the great European problem. There are, perhaps, means of finding

them without shedding a drop of blood. The Dulcigno affair is settled peacefully; why should not the question of the Hellenic frontiers be solved in the same way? All the peoples of our continent, not excepting the Turks, are inclined to disarm Greece, and they can only disarm her by satisfying her. This million of brave, intelligent men, who are suffocated by their narrow boundaries, resemble a charge of powder thrust into a cartridge. The least spark will light it, and cause a murderous explosion. The same quantity of inflammable matter spread out in the open air between Cape Matapan and the Lake of Janina would be quite harmless. Our sympathies with Greece are those of a practical people, free from illusion, taught in the school of your Jeremy Bentham. Utilitarian France replaced ten years ago sentimental France, and I assure you that our great leader, Gambetta, would be less popular were he not a declared enemy of adventures.

You have witnessed from a distance (and I congratulate you on account of the splashing) the attacks of M. Rochefort on the President of the Chamber of Deputies. I do not believe that in France nor in any other country in Europe, nor even among the Cossacks, the like has ever been seen. But the most singular part of this singular adventure is the profound calm, the obstinate stoicism, the imperturbable smile of the public. French opinion has become mature with the lapse of time. It is not any longer to be excited at will by fine phrases, or by coarse words borrowed from the vocabulary of the *assommoirs* or the hulks. Gambetta has come out of this storm of mud like a sturdy citizen of London whom the rain has drenched, and the fog has dirtied, and the cabs splashed, but who on the morrow, after a sound sleep and a great soaping in his "tub," puts on clean linen, and finds his clothes properly brushed and his shoes shining. Is this equivalent to saying that the public conscience has formally rebelled against the aggressor and calumniator? No. It has contented itself with judging M. Rochefort, and it has not even refused him the benefit of extenuating circumstances. In its eyes M. Rochefort is a young man of fifty years of age, whom neither time nor travel has formed, who believes everything allowed to him as in the days when he was the spoiled child of three *salons* and four *faubourgs*, who launches blindly against the Republican Government the slightly blunted darts with which he used in former days to torment the Empire, and supposes that one can always get out of a scrape by spreading right and left puns, insults, and furious provocations. The great French public, which is neither stupid nor wicked, nor even excessively virtuous, has followed with a cold eye his astonishing sallies against those who saved his life and restored him to liberty and to his country, and it has summed up by saying, "We once knew a Rochefort who from all points of view was worth a little more." I do not believe I am rash in saying that this verdict will be confirmed next year by universal suffrage.

The *intransigent* press has celebrated by a concert of abominable indecencies the illness and death of Madame Thiers. The people of Paris have accorded to this brave woman and worthy widow of the founder of the Republic solemn obsequies. From the church of Notre Dame de Lorette to the cemetery of Père la Chaise, the boulevards were lined by a sympathizing crowd. It was not an ardent and militant demonstration, like that of September, 1877: the feeling was calmer, but it was not less sympathetic. Paris remembered that Madame Thiers, a modest woman, who of her own free will kept in the background, who aided a great work and treasured a real glory, had never done anything but good. They saluted in this hearse covered with flowers the founder of the *sou des chaumières* and the *œuvre des orphelins*, her who rebuilt whole villages between Orleans and Bazeilles, and collected thousands of orphans after the war. They thanked her for the noble

anger which thrust aside, on the great day of her husband's funeral, the Fourtous, the Brunets, the Broglies, and all the ministers of the 16th of May. Such is the feeling which was shown without opposition, even in the quarters decimated by the civil war. I beg pardon of Mlle. Louise Michel, the female apostle of the dagger and petroleum: the French are a little better than she supposes.

The Academy has indulged in two *fêtes* in two months. It has received M. Labiche and M. Maxime Du Camp. M. Labiche, whom M. Rochefort could call "the son of a grocer," like Gambetta, Renan, and myself, has been admired for his good humour, *finesse*, and wit, the *fine fleur* of the French *bourgeoisie*. He made his hearers smile, he made them laugh, and, what no one anticipated, he made them cry. This merry *vaudevilliste*, author of twenty unpretentious masterpieces, made the patriotic note vibrate in such a way as to move the driest mummies of the Institute. "Yes," he wrote to me, in answer to a note of warm congratulation, "I have not been sorry to show Berquin to those who came there to see Tabinar." M. John Lemoine replied to him with more ability than grace, and left to him the honours of the day.

M. Maxime Du Camp, on the other hand, yielded all the honours to M. Caro. For the benefit of Englishmen, who have a right to be unacquainted with the chief credentials of the new Academician, I may mention that M. Maxime Du Camp is the author of indifferent poetry and romances which are romantic without interest. After a political career in which he figured as a Republican, a Garibaldian, and a senator placed a little too late on the last list of the Empire, he came out as a statistician, a trifle dull but conscientious, in four volumes upon the '*Organes de Paris*.' All this would not have secured him a seat in the Academy had he not taken it into his head to write a huge and violent book against the Communards, in which he was helped by the reporters of the Courts-Martial and the functionaries of the police force. Thanks to this the doors of the Palais Mazarin opened before him. Public opinion has not ratified the strange choice, and it would seem that the Academy itself is not proud of it, for to the commonplace and flabby speech of the new-comer M. Caro answered with a shower of darts sharp and slightly poisoned. He who is styled the philosopher of the ladies has this time been the spokesman of all right-thinking men.

EDMOND ABOUT.

Literary Gossip.

THE following letter is of interest at the present moment as showing how easily an experienced novelist detected what escaped the observation of most people. We are indebted for the liberty to publish it to the courtesy of the well-known friend of literature and literary people to whom it was addressed:—

"Tavistock House, W.C., Eighteenth January, 1858.

"My dear Langford,—Will you—by such roundabout ways and methods as may present themselves—convey this note of thanks* to the author of '*Scenes of Clerical Life*,' whose two first stories I can never say enough of, I think them so truly admirable. But, if those two volumes, or a part of them, were not written by a woman—then should I begin to believe that I am a woman myself.

"Faithfully yours always,
"CHARLES DICKENS."

THE following extract from a letter of "George Eliot's" that appears in the *Jewish Chronicle* confirms what we have said in another column:—

"I am not in the habit of reading printed

* Enclosed.

observations on my writings, but my husband informed me that various excellent persons had (with the best intention) repeated the mistaken statement that the Jew named Cohn, of whom he gave some recollections in the *Fortnightly Review* ten or twelve years ago, bore a resemblance to Mordecai, and was thus a guarantee that the character was not an impossible ideal. Mr. Lewes took several opportunities (in conversation) of pointing out that no such resemblance existed, Cohn being a keen dialectician and a highly impressive man, but without any specifically Jewish enthusiasm. His type was rather that of Spinoza, whose metaphysical system attracted his subtle intellect, and in relation to Judaism Spinoza was in contrast to my conception of Mordecai."

WE know of only two portraits of "George Eliot," one by Mr. Burton, which was familiar to visitors to the Priory, and the other an admirable drawing by Mr. Samuel Lawrence, which is in the possession of Messrs. Blackwood.

IT may interest some of our readers to know that among the papers left behind by George Eliot is a complete translation of Spinoza's '*Ethics*,' executed during the Strauss and Feuerbach period.

CANON LIDDON will shortly publish through Messrs. Rivington four sermons preached in St. Paul's Cathedral during December, entitled '*Thoughts on Present Church Troubles*.'

THE First Commissioner of Works, Mr. G. J. Shaw Lefevre, M.P., has placed in the hands of Messrs. Cassell & Co., for publication in a collected form, his various writings on the land system, which have already attracted considerable attention. These will now be published complete in one volume about the middle of this month.

A CHANGE has occurred in the editorship of *Bradshaw's Railway Guide* by the retirement of Mr. R. D. Kay, who has edited this well-known periodical from its commencement.

IN reference to the munificent offer made by Dr. Baxter for the establishment of a university in Dundee, we have received the following statement from a correspondent in that city:—

"The only condition that I am aware Dr. Boyd Baxter has attached to his gift is that a sum equal to what he offers (125,000*l.*) be subscribed. In the statement he made at the meeting of the High School directors he indicated that he would like to see an institution with branches of study in arts and science, similar to Owens College, but that was no condition of the gift."

After expressing a doubt as to the probability of the sum being raised, our correspondent adds:—

"Times are not good with the manufacturers, and some of them are shy of a university education for young men as not making them the most useful merchants. And then to have two universities so near in so small a country! There might be hope if St. Andrews authorities could be induced to flit over here, and add their endowments to Baxter's, and wait for more a time might bring it."

A NEW history of Ireland is being written by Canon Bourke, formerly President of St. Jarlath's College, Tuam, and now of Kilcolman, Claremorris. Canon Bourke is the author of a '*College Irish Grammar*' and a well-known work on '*The Archaic Origin of the Gaelic Race and Language*.'

THE annual report of the Johns Hopkins University, at Baltimore, contains an interesting account of the fellowships awarded by the University. Instead of being given as rewards for success in a competitive examination, they are bestowed upon those applicants who give the best promise of future eminence in studies that are not *brod-studien* :—

"The professors collectively deliberate on the nominations made by individual members of their body. The list upon which they agree, with the reasons for it, is submitted by the President of the University to the Executive Committee, and by them to the Trustees for final registration and appointment.....The highest results.....have been secured. A company of most promising students has been brought together, and their ability as teachers and scholars has been recognized by the calls they have received to permanent and attractive posts in different parts of the country."

Fellowships have been awarded in the following departments of study: Mathematics and Physics, 18 (including 2 in Engineering); Chemistry, 13 (including 1 in Mineralogy); Biology, 12; Languages, 14 (including 9 in Greek); History and Philosophy, 9. Of the 46 Fellows who have left the University, 28 have become teachers in colleges and other institutions of a high character; 2 are attached to the United States Coast Survey; 2 to the Metropolitan Museum of Art, New York; 4 are engaged in the application of science to practical work; only 2 are practising medicine, and 1 law.

A NEW novel, entitled 'Beryl Fortescue,' from the pen of Lady (Duffus) Hardy, will be shortly published by Messrs. Hurst & Blackett.

FROM Paris come tidings of the death of M. Michel Masson, the veteran novelist and playwright, at the age of eighty.

A NUMBER of mediæval Greek poems left unpublished by the late Dr. W. Wagner are to be issued under the editorial supervision of MM. D. Bikélas and N. Sathas. Among them are an Achilles in 1,820 lines, and an Alexandreis in 3,800.

THE proprietorship of the *Westmorland Gazette* (which De Quincey edited in 1818-19) is about to be altered. Since 1867 it has been conducted by Messrs. Atkinson and Pollitt, and Mr. Atkinson retires to-day, leaving Mr. Pollitt sole proprietor. Mr. Atkinson has owned the *Westmorland Gazette* for over thirty-six years.

It seems that a second volume of the late Dr. Frensdorff's *Massorah* will appear soon; it will extend so far as the MS. of the regretted author was found ready.

SCIENCE

GEOGRAPHICAL NOTES.

It is not expected that it will be possible for the Italian Antarctic expedition to start before 1882, so that Sir Allen Young will probably be beforehand with them. In the mean time it is intended that Lieut. Bove, the originator of the scheme, should make a preliminary voyage in a whaler to the Southern seas.

It is said to be in contemplation to despatch a small schooner, with a picked crew, in search of the American Arctic exploring vessel *Jeanette*, the rumoured loss of which was referred to in the *Athenæum* of December 4th. The plan is for the party to spend next winter in

Wrangel Land, and by diligent inquiries among the natives to obtain traces of the missing expedition.

The agents of the Free Church of Scotland at Livingstonia have been instructed to make a survey of the eastern shores of Lake Nyassa, about which next to nothing is at present known. The chief objects sought are a safe harbour, and a healthy site for a station, either on the mountain slopes or on the top of the plateau. The exploration will probably be commenced next June, and can hardly fail to yield good geographical results.

M. A. Roux has lately been carrying out a botanical exploration of the region between Laghuat, Géryville, and Tiaret, paying especial attention to the Jebel Amur, the chief source of the river system of Algeria.

It is reported that the Belgians intend to explore Lake Hikwa, at the south-east of Lake Tanganyika, which was discovered by Mr. Jos. Thomson during his recent journey, and re-named by him Lake Leopold.

Just before the late murderous attack made on them at Makuta, Messrs. Comber and Hartland, of the Baptist missionary expedition, in one of their attempts to reach Kintamo, on the shores of Stanley Pool, made a journey from San Salvador, Congo, which was by no means barren in geographical results. The region traversed was previously little known, except from Lieut. Grandy's reports, upon the accuracy of which in some particulars Mr. Comber casts doubt. Travelling as much like natives as possible, the party passed Banza Mputa in safety, and reached Ndinga, a town on the Quiloo affluent of the Congo, and not far to the south of Makuta. They could find no means of crossing the river, which there was broad and swift, and therefore marched eastwards towards Tungwa. Crossing the Quiloo by a fine suspension bridge into the Makuta chief's territory, they found the country very hilly, well watered, and thickly populated. Their journey was now one of reconnaissance, as their men had refused to follow them, and accordingly, within a short distance of Tungwa, they turned back, determining to visit Kinsuka, to the south-west of Makuta, by an unexplored road. At this place, which they found to be a large straggling town, full of traders, &c., they met with a cool reception, and soon started southwards for Moila. In returning to San Salvador from that place they resolved not to go by the ordinary route, but *via* Mbangu, in order to explore a new road, collect information, and visit a fine waterfall they had seen from a distance in the Zombo hills. Between Maiauti and Mbangu the road was found to be very difficult, the valleys between the numerous hills being filled with marshes overgrown with rank grass, papyrus, &c. In some places they had to wade, while in another they crossed a stretch of bad ground by climbing along the branches of the trees. At length they arrived at Banza Zulu, at the foot of the Zombo hills, and next day went on to Mbangu. Here they had a splendid view of the falls, which are about 450 feet in height, and are formed by the river Breeje, or Ambriz, flowing over the edge of what is probably a lofty inland plateau, instead of a range of mountains, as supposed by Lieut. Grandy. These falls, which in fine weather can be seen thirty miles off, have been named Arthington Falls, after the chief promoter of the Congo mission.

ASTRONOMICAL NOTES.

DR. J. HOLETSCHEK, of Vienna, has published a set of elements and an ephemeris of the comet discovered by Dr. Pechüle at Copenhagen on December 16th, by which it appears that it passed its perihelion on the 10th of November, at the distance from the sun of 0.69 in terms of the earth's mean distance. It has been for some time receding also from the earth, the distance from us being now about 155,000,000 miles,

and the brightness not much more than half what it was at the time of discovery. The following are a few approximate places at Berlin midnight for to-night and a few nights next week, after which the increasing moonlight will interfere with the observation of so faint an object as the comet will then have become :—

Date.	R.A.	N.P.D.
	h. m.	° ' "
Jan. 1	20 5	70 5
" 3	20 14	69 5
" 5	20 23	68 8
" 7	20 32	67 13
" 9	20 41	66 21

It will be noticed that the comet is on the meridian only an hour after the sun, and sets about nine o'clock in the evening. Mr. G. Williams, F.R.A.S., made a drawing of it at Dolmelynn Hall, Dolgelly, on the evening of December 20th; he describes it (observing with a telescope by Cooke of 4.25 inches aperture) as "brighter than Hartwig's, light much concentrated towards the centre."

The observations of Hartwig's comet (*d*, 1880), extending from September 29th to November 30th, have been discussed at Paris by MM. Schulhof and Bossert, who have obtained for it an elliptic orbit with a period amounting to 1,280 years. The same astronomers have made a more full investigation of the motions of Swift's comet, with the result that "il ne reste plus de doute que la durée de révolution de la comète est véritablement de 5½ ans." The last observation was made by Herr Tempel, of the Royal Observatory, Arcetri, on December 5th. At the recent return the comet approached much nearer to the earth than at that of 1875, on which occasion it did not come within reach of visibility. The next return, in 1885, will also take place under conditions unfavourable for its being seen.

Another new comet was discovered by Mr. W. F. Cooper at Sheffield on December 21st, but clouds prevented his making sure of its motion until the 24th. It was bright, nearly as bright as ξ Piscium (a star of the fifth and a half magnitude), and about 20" in diameter. The approximate place at the time of discovery was R.A. 1^h 5^m, N.P.D. 84°; on December 24th, R.A. 1^h 24^m, N.P.D. 87½°; and on the 25th, R.A. 1^h 29^m, N.P.D. a little less than 88°.

No less, therefore, than eight comets were observed in the course of last year. One of these is the well-known periodical comet of Faye, which passes its perihelion in the present month; another was seen by Prof. Swift alone on one occasion only, August 11th (see *Athenæum* for September 4th and 18th), so that nothing whatever is or can be known of its orbit. The other six are: the large southern comet discovered by its tail on the 1st of February; Schæbler's, discovered at Ann Arbor on April 6th; Hartwig's, discovered at Strasbourg on the 29th of September; Swift's, detected at Rochester, N.Y., on the 10th of October, and now known to move in an elliptic orbit with a period of five and a half years, and to have been originally discovered by Tempel in 1869; Pechüle's, discovered at Copenhagen on December 16th; and Cooper's, discovered at Sheffield on December 21st.

The planetary discoveries of 1880 have been eight in number, five of which were found by Herr Palisa, Director of the Observatory at Pola. The last was discovered on September 30th, and raised the total number of known small planets to 219.

Dr. Warren De La Rue was elected by the Académie des Sciences, Paris, at the Séance of the 27th ult., Corresponding Member for the section of Astronomy.

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Dec. 22.—J. W. Bone, Esq. in the chair.—Mr. W. de Gray Birch read a paper 'On the Roll of the Twelfth Century in the Harley Collection at the British Museum known as the "Guthlac Roll," and exhibited a set of autotype photographs of the subjects therein contained. In the course of the paper he showed

how the life of St. Guthlac by Felix, in the ninth century, had been taken as the chief material for the vignettes in the roll, with the exception of the concluding picture, which points to Ingulph of Crowland as the authority for its details. Mr. Birch also demonstrated the great probability of the roll having supplied subjects for painted glass in Crowland Abbey Church.

ANTHROPOLOGICAL INSTITUTE.—Dec. 14.—E. B. Tylor, Esq., President, in the chair.—The Rev. R. A. Bullen was elected a Member.—Mr. W. St. Chad Boscawen read a paper on 'Hittite Civilization.'

MINERALOGICAL.—Dec. 23.—Prof. M. F. Heddle, President, in the chair.—Prof. F. J. Wijk, of Hel-singfors, was elected a Corresponding Member; and Messrs. Baxter, Gray, J. Cunningham, R. S. Simpson, H. B. Guppy, and S. Vivian as Ordinary Members.—The following papers were read and discussed: 'On Tyrcite' and 'On Minerals new to Britain,' by the President; 'Note on Gilbertite and on Tin Pseudomorphs from Belowda Mine,' by Mr. J. H. Collins; 'On Brochantite and its Allies,' by Mr. W. Leamon; 'On a remarkably fine Crystal of Euclase,' by Mr. L. Guyot; 'On the Action of Organic Acids on Minerals,' by Prof. H. C. Bolton; and 'Note on Artificial Gay-Lussite,' by Mr. C. Rommelsberg.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—Past and Present of the Cuttlefishes, Dr. A. Wilson.
— Musical Association, 5.—Principles of Musical Criticism, Mr. J. Stainer.
— Institute of Actuaries, 7.—Simultaneous Construction of Compound Interest Annuity Tables, Mr. J. S. Newcome.
— Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
— Victoria Institute, 8.
— Institute of British Architects, 8.
Tues. Royal Institution, 3.—Atoms, Prof. Dewar.
— Zoological, 8.—Zoological Collection made during the Survey of H.M.S. Alert in the Straits of Magellan and on the Coast of Patagonia, Dr. A. Günther; 'The Sea Elephant,' Prof. Flower.
Wed. Society of Arts, 7.—Animal Intelligence, Mr. G. J. Romanes.
— Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
— Geological, 8.—Archæan Geology of Anglesey, Mr. C. Callaway, with a Note on the Microscopic Structure of some Anglesey Rocks, by Prof. T. G. Bonney; 'Limestone of Darnest and Asynt,' Mr. C. Callaway; 'Boulder of Hornblende-Ekrite near Pen-y-Carnisioe, Anglesey,' Prof. T. G. Bonney.
— British Archaeological Association, 8.—Roman Remains from Nursling, Hants, Dr. W. Sturt; 'Hardship of the present Law of Treasure Trove,' Mr. G. R. Wright.
Thurs. Royal Institution, 5.—Atoms, Prof. Dewar.
— London Institution, 7.—Our Living Dramatists, Prof. H. Morley.
Fri. Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
Sat. Royal Institution, 3.—Atoms, Prof. Dewar.

Science Gossip.

THE Association for the Improvement of Geometrical Teaching proposes to hold a meeting in the Botanical Theatre of University College, Gower Street, on Friday, January 7th, at 11 A.M., when the sub-committees on solid geometry, higher plane geometry, and geometrical conics, appointed January 11th, 1878, will present their reports. Draft syllabuses have been circulated amongst the members. All persons interested in the elementary teaching of geometry are invited to attend.

MR. GEORGE F. ANSELL died on Tuesday, the 21st of December. He was born on March 4th, 1826, at Carshalton, in Surrey. He was apprenticed to a surgeon, and for four years studied medicine. At the end of that time he became a student of the Royal College of Chemistry, and was shortly after appointed assistant to Dr. Hoffmann, and was with him associated in the Royal School of Mines. In 1854 Mr. Ansell was appointed Lecturer in Chemistry to the Panopticon; and to him the public are indebted for the celebrated illuminated fountain. In 1855 Mr. Ansell was appointed Assayer to the Mint under Prof. Graham. He made several large savings by his improvement in the works, and was the first to draw attention to the volatilization of gold. In 1866 Mr. Ansell's attention was drawn to some destructive explosions of fire-damp in collieries, and he visited and made a valuable series of experiments in Ince Hall Colliery and other mines. He had studied with Mr. Thomas Graham the law of the diffusion of gases, and as a consequence he constructed in several forms his ingenious "Fire-damp Indicator." This instrument was most strongly recommended by Lord Kinnaird as president of the Accidents in Mines Commission, who brought the instrument under the notice of the House of Lords. This instrument has been largely used by the French engineers

in their collieries, while it has been strangely neglected by our colliery viewers. Mr. Ansell wrote and published a work of much interest on 'The Royal Mint,' and he contributed to the seventh edition of Ure's 'Dictionary of Arts, Manufactures, and Mines,' edited by Robert Hunt, F.R.S., the articles on "Mint," "Fire-damp," and some others. Mr. Ansell was a good metallurgist; he patented a process for the purification of steel, and introduced several improvements in the art of working and refining gold and silver.

THE microscopic structure of rocks has of late received considerable attention. The first part of a series of beautifully executed photographs, selected and arranged by E. Cohen and executed by J. Grimm, have just been published at Stuttgart, under the title of "Sammlung von Mikrophotographien zur Veranschaulichung der Mikroskopischen Struktur von Mineralien und Gesteinen." These are deserving of the closest study of all who are interested in the much-to-be-desired elucidation of this interesting subject.

THE Monthly Record of the results of observations in meteorology and terrestrial magnetism at Melbourne for June, 1880, is to hand. The mean of the barometer for the month was 29.996; the mean temperature of air 50°.4.

M. DUMAS, in the *Journal de Pharmacie et de Chimie*, draws attention to the remarkable fact that the gases retained by occlusion in aluminium and in magnesium are different. The former metal occludes pure hydrogen; in the latter the hydrogen is always accompanied by carbonic acid and carbonic oxide.

M. CAUVET, in the *Bulletin* of the Botanical Society of France, describes his experiments made to determine the development of carbonic acid by the roots of plants. His result appears to show that roots constantly develop carbonic acid, but that the development is less by night than by day, and that it begins to increase with sunrise, that it decreases about noon, and rises again in the evening, to decrease at midnight.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—WINTER EXHIBITION NOW OPEN, from Ten to Five Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOS. ROBERTS, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH WINTER EXHIBITION, including a Loan Collection of Works by the late George Hodgson, is NOW OPEN, 5, Pall Mall East, from Ten till Five. ALFRED D. FELIP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FIFTEENTH WINTER EXHIBITION is NOW OPEN, from Ten till Six. Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Secretary.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE FOURTEENTH ANNUAL EXHIBITION. Open daily, from Ten till Six.—Admission, 1s.; Catalogue, 6d. H. F. McNAUL, Secretary.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN at THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission on presentation of Address Card.

HANOVER GALLERY. 47, New Bond Street. Entrance from Maddox Street.—NOW OPEN, the WINTER EXHIBITION OF OIL PAINTINGS by English Artists, and of Original Drawings and Sketches published in *Punch*.—Lighted at dusk.

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORÉ GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

ARCHITECTURAL BOOKS.

Architecture, Gothic and Renaissance. By T. R. Smith. Illustrated. (Sampson Low & Co.)—This volume is the second instalment of a series of popular treatises, of which 'Classic and Italian Painting,' by Messrs. Poynter and Head, was the first. Its aims are similar, it is quite equal to its companion, and it is better adapted to the use of beginners, and, on the whole, simpler. The broad facts of art history, the rudimentary principles of the fine arts, are illustrated by chosen examples, and without much trouble a general reader may obtain a very respectable amount of knowledge from this volume. The architecture of each of the European

countries where architecture was cultivated with success and any approach to individuality is treated separately. Of course not much space could be given to the geographical portions of the book, yet so good is the arrangement that very much more information is imparted than the reader might expect. No doubt it is easy to find omissions and shortcomings, which a new edition would allow an opportunity of correcting. For example, on p. 7 we read, "The main axis of the building [Gothic church] is always east and west." This is not strictly true; there are examples, as at Rievaulx, where the contrary appears, and there are innumerable partial exceptions to the rule. The statement requires qualification that stained glass (p. 64) is the "crowning invention of Gothic architects." Except in a limited sense this is too strong an assertion. In speaking of the dominance of eastern chapels, and singling out Henry VII.'s Chapel as an example, it would have been well to say that the building at Westminster far exceeds in importance, size, and richness that original Early English Lady chapel which was destroyed to make room for the present famous and beautiful Perpendicular one. It is hardly fair to call the White Tower, London, an instance of a Gothic dwelling-house! In fact, this stupendous fortress was never intended for a domestic structure, and should not be associated with Jacques Cœur's house at Bourges. On p. 46 is a slip of the pen, which describes the Five Sisters at York as situated at the eastern end of one of the transepts. One of the difficulties attending the geographical classification of architectural examples becomes unusually prominent, not to say embarrassing, when, as in the book before us, the portions of the text so appropriated are very brief. The reader is taken forwards and backwards in time with extreme rapidity, so that, for instance, only a few pages separate the ultra-florid town hall at Middleburgh from the stately, not to say grim, Romanesque abbey church at Arnsstein. Probably the most instructive portions of this book are those which deal with the principles of design and construction in Gothic architecture.

We have received from Messrs. J. Rimell & Son a most acceptable volume of architectural studies by Mr. Niven, whose 'Old Worcestershire Houses' and 'Old Warwickshire Houses' we reviewed a few years ago. It is called *Monograph of Aston Hall, Warwickshire*, and by means of geometrical drawings, views drawn to scale, and perspectives, represents one of the most interesting remains of Jacobean architecture in the midland counties. The book is truly a monograph, and shows the merits and characteristic demerits of the Jacobean style. It could hardly be made more valuable to architects than Mr. Niven, carrying out an old promise, has made it. Clear and firm as the drawings are, they convey all possible information to those who desire to study them or who intend to "crib" details and characteristics without studying them. One of the purest illustrations of Jacobean work, Aston Hall shows that, in departing from Gothic arrangements and abandoning the rude quaintness and the frankness of earlier instances of transitional design, the architect could not quite rid himself of Gothic influences of the debased sort, and that, while he adapted himself freely to the domestic and social necessities of his time, his feeling for details, such as mouldings and flat decorations, was formalized by a quasi-classic taste. Nevertheless Aston Hall owes its stateliness to something more valuable than its bulk, its elegance to that which is more precious than technical superstitions and mere learning. The details of carvings and other enrichments in which this book abounds are valuable as showing how time is the type it illustrates, despite some extravagances and outlandish freaks of unchastened taste, which seem to us to be the results of studies of types at second hand and a certain

perversity which afflicted Jacobean architects generally.

A few years ago, while reviewing Mr. Davis's account of his excavations on the site of what he took to be Punic Carthage, we demurred to some of his conclusions about the dates of certain antiquities which he recovered, and we pointed out that sundry tessellated pavements of admittedly questionable origin were identical in design and very similar in execution and materials to other relics of undoubtedly Roman origin which had been exhumed in Syria, Egypt, Sicily, Gaul, and Britain. The resemblance is so close that we were led to conjecture that these pavements were made in Italy, say eighteen centuries ago, by Roman workmen, exported thence, and laid down where they have been found in our own day. From Mr. Elliot, of High Street, Stroud (Elliot Stock, Paternoster Row), we have received a new proof of this in the form of an engraved plan of the magnificent pavement, forty-eight feet square, which was discovered at Woodchester in 1695, mentioned by Camden at that time, and in 1793 partly explored when a vault was dug for the interment of Mr. John Wade, of Puddhill. This is a relic which has recently attracted much attention, and is undoubtedly one of the finest as well as one of the largest works of its kind in the world. It is comparable with the noble specimen found at Bignor, and comprises a circle of figures four feet long, each representing a gryphon, bear, leopard, stag, tigress, lion and lioness, besides a boar and dog and an elephant, which have been destroyed within record, and two other figures of unknown nature. Birds and a fox appear within the circle. In the centre is Orpheus with his lyre. Unless particular occasions dictated the choice of other themes, as when a marine residence rendered the story of Glaucus or of Proteus appropriate, in company with fish and fishy monsters, such sylvan emblems were usually affected by the Romans. The engraving is first rate, very carefully coloured, and drawn on a considerable scale, so that it is one of the best as well as one of the handsomest of its class, and is fortunate in preserving the true Roman character of the key-frets, labyrinth, guilloches, cable and billet ornaments, quatrefoils, and scrolls, which are recognizable as the antetypes of what are called Romanesque architectonic decorations in relief and colours.

THE GROSVENOR GALLERY EXHIBITION. (First Notice.)

THE first exhibition of 1881 opens with attractions unprecedented in character, if not in merit. It would, of course, be almost impossible nowadays to surpass the importance and beauty of the collections which Sir Coutts Lindsay and his assistants have already shown us in this gallery; but the gathering of the present season has extraordinary charms for lovers of original art applied to ecclesiastical and domestic purposes. The East Gallery is enriched with a series of noble decorative cartoons, painted in colour and designed for windows and walls, and admirable for invention, motive, and technical character. The most impressive portion of these works has been supplied by Mr. E. Burne Jones, and the larger of his contributions were described in these columns, briefly as the circumstances required, but we hope sufficiently to give the reader an inkling of the magnificent display that is now set forth. It will be understood that these examples are not pictures proper, they are neither realistic nor imitative, but simply designs for decorations in glass and other materials, such as tapestries, and mural paintings which have been prepared according to the canons, and subject to the limitations, of art which is purposely conventionalized to suit the purposes to which the designs owe their existence.

Mr. Jones has always affected low tints and delicate tones for his pictures, thus adapting his

technique to the nature of the subjects he has chosen, so that the treatment of his pictures subserves the motives of his form of art. In these tints and tones he has seldom failed to display a wonderful sense of harmony, inexhaustible wealth of colour, tenderness of chiaroscuro, and marvellous beauty of expression and form. But his art was never so finely or so fairly displayed as in these cartoons, in which all these fine qualities are present, and impress the visitor from the number and variety of the ways in which they are manifested. They place the genius of the artist beyond challenge, even if we leave out of court the poetry and the magical inspiration which pervades the collection, and gives such intense life to every work belonging to it. It is only in general terms that we can hope to suggest just ideas of the technical qualities of these paintings. The fusion of rich and subtly harmonized tints can be but faintly indicated by words; the tenderness of a lovely arrangement of tones and the charm of purity are, in prose at least, simply out of the pen's reach. It is in accordance with the true nature of art proper that this should be the case: the difference between art and letters is insurmountable.

We may, nevertheless, contrive to call attention to some of the more precious qualities and the noblest incidents of the designs, and indicate at least which seems to us most worthy of admiration where all are admirable. *Dies Domini* (No. 341) will catch the eye of the visitor, not only on account of its conspicuous position at the end of the room, but of the unusually high key of colour in which it has been painted. It is a large circle. We are not sure that, critically speaking, it is the finest of the series—opinions may differ on that point—but undoubtedly it is the most effective. Christ sits in judgment in the centre of the circle, with one hand upraised, as if in the act of adjuration to the multitudes of the quick and the dead which He is here supposed to see. His other hand parts from His side, so as to display the spear-wound of the Passion, the azure robe He wears. A halo of wan purple light, which seems to quiver in concentric rings about His head, relieves the face from the lustrous background. He sits mysteriously enthroned above an ocean-like floor of angelic wings of purple and azure, which, diverse as they are in lustre and movements, flow through the air like one wave, and are almost infinite in their numbers. From this gorgeously beautiful stratum of heavenly plumes emerge the faces of four seraphs of the highest loveliness. They look steadfastly forth; their features are lighted from within and radiant; from among the hair of each seraph issues a plume-like flame, which bends backwards as the wearer flies. The exquisite beauty of these faces is the chief charm of the picture; it represents the highest fruits of the artist's inventive and poetic power. Their look is as noble as it is unearthly, marked only by what may be called a passionate chastity and serenity. The sculptural contours are, in this respect but in no other, like those which Da Vinci affected, and has left us in some of those beautiful drawings which enrich the collection at Windsor. One feels almost ungrateful when one expresses something like disappointment at the disposition of the drapery over the knees of Christ; it is a little too "pipy" and somewhat deficient in breadth and simplicity. One of the truest charms of this picture is its coloration: the local colour has the intensity of non-lustrous enamel; the painting throughout has the homogeneity and morbidez of marble.

The next picture (340) is a design for a window, being a figure of *St. Martin*, standing erect and fully clad in armour. He holds up part of his cloak, of deep, not dark, rose colour, as it falls from his shoulders, and with a dagger severs a portion of the robe. This is a noble decorative figure, very chaste and grave in design. No. 342 represents *Elijah* at whole length, life size, in

ample robes and a hood of differing bronze blacks with white lights on them. He is standing with raised arms and hands, and looking upwards while the ravens bring ears of corn to him; one sable bird flutters on his shoulder, another hovers above his head. This figure is distinguished even here, where so much is noble and sedate, by the majestic disposition of the gloomy draperies, the sculpture-like folds of which unite something that resembles the gravity and dignity of the antique with the animation of Mantegna's art.

In beauty of motive, No. 345, *Part of a Window*, resembles the last named, but it cannot boast of equal completeness of execution. One of the divisions, or lights, of the window contains a life-size standing figure of a virgin saint, holding a lily and clad in diverse draperies of warm and cold white. Here the draperies, like those of the Christ named above, are almost Siennese in the multitude and tenacity of their slender, long-drawn folds. Next to this figure is a finely designed and beautifully coloured emblematic group of a pelican *feeding* herself, as heralds say, surrounded by her young, and lodged in a nest formed at the summit of a Tree of Life. It is a fine study in varieties of white contrasted with strong tints of the foliage and boughs. No. 353 is a large triplet representing *The Judgment*, a design for a window in Easthamstead Church, and made in 1874. It must be remembered that so considerable a number of paintings as those before us are inevitably due to the labours of several years on the part of the artist. Accordingly they represent unequal stages or varying phases of progress in his powers of invention and the development of his technical skill. The triplet contains in the centre a grand group, somewhat in the mood of Orcagna, representing St. Michael with his balance, arms, and armour, and the crouching angels of the record, with the open book before them; below are women rising from the grave. In the wings of this window are the spectators of the judgment, seated on thrones, the summoning angels with their long trumpets, and below the latter the quick and the dead of the last scene. The dream-like and solemn beauty of the colour of this composition is as fine as anything now in the gallery.

We reserve further notes on these pictures, and may conclude for this week by saying that the East Gallery contains drawings and pictures by Messrs. Alma Tadema, W. Crane, Holiday, Poynter, and W. B. Richmond. We regret to observe none of the portraits of the last-named painter. In the West Gallery is a numerous collection of water-colour drawings by French artists, and also by Messrs. Whaite, J. Knight, Crane, Poynter, E. R. Hughes, H. Moore, and others.

ORCHOMENUS.

IN company with Mrs. Schliemann I have just terminated the excavation of the so-called Treasury of Minyas, which is built of black marble, and, like the buildings of a similar kind at Mycenæ, of beehive form. Pausanias, who visited it in about 170 A.D., found it still entire. Its first destruction seems to have taken place in 874 A.D., this being the date of the neighbouring monastery and church, which latter consists in great part of large marble blocks taken from the Treasury. These marbles were evidently cut in the marble quarry at Livadia, at a distance of about 4½ miles from Orchomenus. Like the so-called Treasury of Atreus at Mycenæ, this Orchomenian Treasury consists of regular horizontal courses of blocks. Of the eight lower courses every block is still in its place; of the ninth course there remain only nine stones. The building rests on the well-smoothed, hard limestone rock, and is at the bottom 48 ft. in diameter. In the lowest course I measured one block 5 ft. 2 in. long by 1 ft. 10½ in. thick, another 4 ft. 2 in. long, 1 ft. 10 in. thick; in the second course one 5 ft. 8 in. long, 1 ft. 10 in. thick; in the third

course, one 3 ft. 7 in. long, 1 ft. 8½ in. thick; in the fourth course I measured one block 5 ft. 4 in. in length, and 1 ft. 4 in. in thickness; in the fifth course, one block 3 ft. 2½ in. long, 1 ft. 4 in. thick; in the sixth course, one block 2 ft. 11 in. long by 1 ft. 5 in. thick; in the seventh course, one block 1 ft. 10 in. long by 1 ft. 5 in. thick; in the eighth course, one 3 ft. 3 in. long, 1 ft. 4 in. broad; another 3 ft. 9 in. long, 1 ft. 4 in. thick. It is a very remarkable fact that, as in the above-mentioned Treasury at Mycenæ, from the fifth course (inclusive) upwards every stone has a hole with the remnants of a bronze nail. Only the eighth course makes an exception, because here every stone has a concave hollow, 2 in. to 2½ in. in diameter, and about half an inch deep, in the centre of which is invariably a hole with remnants of a bronze nail. The height of the gate is 18 ft. 6 in.; its width above, 8 ft. 2½ in.; below, 9 ft. 1 in. This gate is spanned by a large marble block, on the inner side of which we see four of the above-described concave hollows, and, besides, four holes with remnants of bronze nails. The earth accumulated in the Treasury was on an average 30 ft. deep; it consisted of black earth about 6 ft. deep, followed up by very large masses of smaller and larger stones, which must have lain on the outside of the under courses of blocks, and can have had no other purpose than to keep, by their ponderous weight, these latter in their position. Below these layers of stones, which must have fallen when the large blocks were taken out for the church, I found fifty to sixty of these large slabs, which appear to have escaped the spoilers' hands, and could probably not be taken out easily. Below these large blocks I found successive layers of ashes and other burned material, perhaps the residue of sacrifices, on an average 12 ft. deep. On the smoothed rock I came upon a large number of perfectly rectangular marble slabs as well as cornices, which can have had nothing to do with the building, and must have belonged to some sort of monument—perhaps a small sanctuary—which once stood within it. The cornices vary from between 3 ft. 7 in. long and 1 ft. 7 in. broad to 3 ft. 4 in. long and broad; all of them have on one side, in several instances also on two sides, deep grooves of their former copper or bronze fastenings. I found there besides, below the burned material, a number of marble pedestals, one of them 2 ft. 6 in. long and broad, and 1 ft. 11 in. thick, with holes on the upper side for the bronze objects which were fastened on them; on one of these pedestals we see the marks of feet, and therefore this at least must have been the pedestal of a statue. Probably this latter was of bronze, for had it been of marble we should find fragments of it. I also found there two small marble columns, both about 7 in. high and 5 in. thick, one of which perfectly resembles the column which we see between the two lions above the gate of the acropolis of Mycenæ; I may further mention a horse-hoof of marble, perhaps a votive offering; fragments of marble slabs with rosettes and spirals in relief; also fragments of a softer stone with spirals, which I hold to be portions of the triangular slab which must once have surmounted the large block spanning the gate.

Our most remarkable discovery was a *thalamos* in the Treasury, and on its east side. It is approached by a small corridor 5 ft. broad, 9 ft. 6 in. long, and 7 ft. 1 in. high. The end of the corridor is partly barred by a portion of the marble ceiling of the *thalamos*, which consists of very large slabs, about 1 ft. 4 in. thick, entirely covered with well-sculptured spirals interwoven with large and very pretty leaves, and encompassed by a broad border of very large rosettes, each composed of sixteen treble flower-leaves. This ceiling seems to have fallen in only about ten years ago under the pressure of the superincumbent weight, because all the villagers of Orchomenus agree that at that time the earth suddenly gave way with a great noise precisely on the spot above the *thalamos*, and a deep hole was then formed.

Owing to the winter rains, I cannot now remove the earth which covers the *thalamos* about 30 ft. deep, and must delay this work until the beginning of April, the more so as the chamber appears to be very large. The pattern of the sculptured ceiling is altogether different from and superior to any sculptures found by me at Mycenæ. If this *thalamos* has served as a sepulchral chamber I shall probably find the real tomb in it. The removal of the sculptures to Athens will be very difficult, there being no road from Orchomenus to Livadia; but there certainly was a road in a remote prehistoric time, all the large blocks of the Treasury having been cut at and brought from Livadia.

The door of the *thalamos* is formed by the four lower courses of slabs; it is 3 ft. 8 in. wide above and 4 ft. below. The threshold is 1 ft. 3½ in. broad; it forms to the right on the inner side a projection nearly 5 in. broad and 18½ in. long, with a round hole for the door angle 1½ in. deep and 4 in. in diameter; in the same direction there is in the block which spans the door a hole 4 in. deep and 3 in. in diameter. On either side we see in the threshold three quadrangular grooves, the innermost 2 in. deep, 4½ in. long, and 2½ in. broad; the following 1½ in. deep, 4½ in. long, and 2½ in. broad; the third 1 in. deep, 5½ in. long, and 4½ in. broad. On the right side in the door is a quadrangular hole, 2 in. deep, 3 in. long, and 1½ in. broad. We further see on the right side an incised linear ornament, 5 in. broad, 5 ft. 10 in. long. On the left side this ornament is repeated, but in a more elaborate way, and intersected by some thirty concave grooves, about ½ in. in diameter, which no doubt must once have been filled with bronze. The marble slab which spans the door is 9 ft. long, 2 ft. 4 in. thick, and has once been surmounted by another slab, of which some remains are still visible. The former has three series of holes, sometimes single, sometimes in clusters of four together, sometimes in the centre of concave grooves; in nearly all of these holes we see the remnants of bronze nails. In the same way we see on either side of the entrance to the *thalamos* three rows of such holes. There can be no doubt that all the bronze nails which we see in the slabs from the fifth course upwards once served for fastening the bronze plates with which the whole interior of the building was decorated; but the immense number and the variety of the nail holes all round the door of the *thalamos* seem to testify to its particular splendour, and to the importance of the *thalamos* itself. Besides excavating the Treasury, which took me twenty-four days, I also sank a number of shafts, to see whether I could not find more treasures. In two of them I struck the rock at a depth of about 9 ft.; in the others I did not reach it even at 14 ft., and as, for want of windlasses and long pieces of wood to make tripods, this work went on but very slowly, I delayed it till spring, when I shall be better prepared for it. It is a very remarkable fact that at Orchomenus painted pottery, with spirals and other Mycenaean ornamentation, also goblets of the very same form and colour as at Mycenæ, are only found at a very slight depth below the surface, and that at a greater depth only monochrome, black or yellow, hand-made or wheel-made pottery is found, analogous to some of that found by me in the royal sepulchres of Mycenæ. Outside of the latter I had here and there found at Mycenæ fragments of a glazed blue, green, yellow, or red wheel-made pottery, very much resembling in fabric the present Turkish pottery, and I could not, therefore, believe it to be ancient. But as I now find this very same glazed pottery at Orchomenus on the rock in the Treasury, and in the lowest strata I have reached in my shafts, I do not hesitate to proclaim that this sort of glazed pottery must have been in use in Greece at a remote prehistoric period, but the secret of its manufacture must have been subsequently lost, for it is not found in the layers of *débris* of the historic times.

Sometimes we see on this glazed Orchomenian pottery rude designs which strike the eye by their curious forms.

I give here in cursive writing exact copies of two Greek inscriptions, which I carefully copied in the church wall, and one of which gives us the date when that sanctuary was built, and consequently when the Treasury was for the first time destroyed. I give them to show what little attention was paid to orthography at that barbarous period:—

Ἐκαλήργεσεν τὸν ναὺν τοῦ ἁγίου Παύλου τοῦ ἀποστόλου Λέον πανεύφημος βασιλεὺς Προτοσπαθᾶριος καὶ ἐπὶ τὸν ἑκακὸν ἑπὶ αὐτοῦ καὶ ἀφέσσεως τὸν πολλῶν αὐτοῦ ἁμαρτηρῶν εἶται ἀπὸ κτήσεως κόσμου ἑξακισχληιστὸ τριακοσποστῷ ὀδοκοστῷ Β.

Ἐκαλήργησεν τὸν ναὺν τοῦ ἁγίου Πέτρου τοῦ κωρυφῆον τὸν ἀποστόλων Λέον ὁ πανεύφημος βασιλεὺς προτοσπαθᾶριος καὶ ἐπὶ τὸν ἑκακὸν ἑπὶ ἑκακὸν ἑπὶ ἑκακὸν ἑπὶ ἑκακὸν τὸν πολλῶν αὐτοῦ ἁμαρτηρῶν ἐπὶ Ἰγνατίου τοῦ ἱκονομητοῦ πατρὸς ἡμερῶν.

I may still add that all the marble blocks of which the Treasury of Minyas is composed are well wrought and polished on five sides, and that the only side on which they are not wrought and are perfectly rough is the outside, which circumstance goes far to prove that this Treasury, like its brethren at Mycenæ, was destined to be subterraneous. This is moreover proved by the masses of large stones on the outside of the slabs, which, as above explained, could not have been heaped up there with any other intention than to keep the whole building together by their lateral pressure.

HENRY SCHLIEMANN.

MR. MACKENZIE E. C. WALCOTT.

THE death of the Rev. Prebendary Walcott on the 22nd ult., at the comparatively early age of fifty-nine, will be regretted by all who have followed his literary career. Mr. Walcott, the son of the late Admiral Walcott, M.P. for Christchurch, Hants, was born at Bath in 1822; he was educated at Winchester, and, proceeding to Exeter College, Oxford, took a Third Class in Literis Humanioribus and his B.A. degree in 1844. In 1847 he took his degree of M.A., and in 1866 that of B.D. Mr. Walcott's first clerical appointment was to the curacy of Enfield, which he held from 1845 to 1847, when he became curate of St. Margaret's, Westminster, a post which he held until 1850, when he accepted a similar position at St. James's, Westminster, 1850 to 1853. In 1863 Mr. Walcott obtained the dignity of Precentor and Prebendary of Oving in Chichester Cathedral, and from 1867 to 1870 was the minister of Berkeley Chapel, Mayfair.

But it is chiefly with Mr. Walcott's literary labours that we are concerned here, and the great amount of literary work which he has left behind shows with what indefatigable industry his researches have been carried on for thirty-three years. Perhaps he himself best explains the incentive by which he was animated when he writes: "Wherever I experienced a difficulty in my own ordinary reading, I at once sought for its solution and noted it down. Every rare fact or curious illustration which I discovered was added to my store, whilst conversation, inquiries, and the current literature of the day suggested what were the requirements of a large class of inquirers." The titles of his works, which exceed one hundred in number, would fill over a column; we can, therefore, only name a few of the most important, dealing with a great variety of subjects, which he treated with singular felicity of style, charming simplicity of narrative, and above all scrupulous adherence to truth in detail, and fairness in recording matters of controversy. Mr. Walcott's first literary effort of magnitude was the production of 'The History of the Parish Church of St. Margaret in

Westminster, with Copious Extracts from the Registers and other Records, &c., 1847. This was followed by a work entitled 'Westminster: Memorials of the City, St. Peter's College, the Parish Churches, Palaces, Streets, and Worthies,' 1849. The British Museum Library possesses an altered copy of this book, with the date 1851. This was followed by 'A Handbook for the Parish of St. James, Westminster,' 1850; 'St. Paul at Athens: a Sacred Poem,' 1851; and an important manual on 'The English Ordinal: its History, Validity, and Catholicity, with an Introduction on the Three Orders of Ministers,' 1851. In the following year Mr. Walcott produced his work on 'William of Wykeham and his College,' written with the ardour of an old Wykehamist; in 1854 two poems on sacred subjects, and a 'Handbook for Winchester Cathedral.' In 1857 and 1858 he was busy upon a series of biographical memoirs of the bishops of England and her colonies, from the earliest period to the present time; of these a part only has been published.

Church work and church associations controlled Mr. Walcott's literary leanings, which were rapidly developing, in the direction of ecclesiastical and monastic archaeology; his critical acumen in points connected with the many subjects comprised by the expression of "sacred antiquity" is admitted by all who had like him felt how "dulce est inter majorum versari habitacula, et veterum dicta factaque recensere memoria." In 1858 Mr. Walcott produced a work upon which a considerable portion of his literary fame rests; it was 'A Guide to the Cathedrals of England and Wales,' with short notes of the chief objects of interest in every cathedral city. The following year he issued a guide to Kent and another to the South Coast; and in 1860 no less than four laborious works were the published results of his incessant work. These were a second edition of 'The Cathedrals of the United Kingdom, with a Popular Introduction to Church Architecture'; a kindred book, entitled 'The Minsters and Abbey Ruins of the United Kingdom, with Notices of the Larger Parish Churches'; 'A Guide to the Coasts of Essex, Suffolk, and Norfolk'; and 'A Guide to the Mountains, Lakes, and North-West Coast of England,' the latter two being wonderfully condensed descriptions of historical, legendary, and antiquarian subjects of interest. The next year was signalized by the issue of 'Church and Conventual Arrangement,' with copious references, and illustrated by a series of ground-plans (many of which were acquired under his own personal supervision), and plates of the arrangements of churches in different countries; and a descriptive work on 'The East Coast of England from the Thames to the Tweed.' In 1862 Mr. Walcott wrote a monograph on the Priory of Christchurch, Twyneham, Hants; and in 1864 he edited the 'Constitutions of Chichester Cathedral,' and wrote an account of the Cathedral of St. Davids, a lecture entitled 'The Interior of a Gothic Minster,' and a treatise upon 'The Double Choir.' 1865 was a very busy year with him; in its course were produced 'Cathedrals: a Constitutional History of Cathedrals of the Western Church, and of the various Dignities, Offices, and Ministries of their Members'; an edition of Plume's 'Life of Bishop Hackett,' with large additions and copious notes; a lecture on the 'Precinct of a Gothic Minster'; 'The Cathedral Cities of England and Wales'; and a series of 'Memorials' of Bath and Wells, Carlisle, Chester, Manchester, St. Asaph, Bangor, Exeter, and Salisbury. The following year was equally productive. The 'Documentary History of English Cathedrals' was issued in 1865-1866; the 'Fasti Cistercienses,' a work of immense research, printed in the *Journal of the British Archaeological Association* in 1866 and 1870; a treatise on 'Medieval Libraries' about the same time; numerous 'Memorials' of the kind already mentioned; and a first-rate 'His-

tory of the Benedictine Abbey of St. Martin Battle,' of which a second edition was issued in 1867. The same year also saw his account of the antiquarian remains of Stamford, and a large number of papers and articles contributed to the literary and archaeological periodicals, chiefly bearing on the subjects of church goods, inventories of monasteries and religious houses, and gleanings from manuscripts illustrative of the internal condition of churches and ecclesiastical foundations. In 1868 Mr. Walcott brought out a work upon what he may justly be said to have by this time become a leading authority, entitled 'Sacred Archaeology: a Popular Dictionary of Ecclesiastical Art and Institutions from Primitive to Modern Times.' This has now a place in every antiquary's library as a most useful book of reference, replete with information and accumulated facts derived from Mr. Walcott's extensive and judicious reading. Passing over several works on Chichester, some poems and philological treatises, mention must be made of his 'Notes on Certain Rubrics from Canon Law, Judgments of the Ordinary, and Earlier Liturgical Directions,' 1871, and 'Traditions and Customs of Cathedrals,' 1872, which was revised and enlarged in a second edition, published in the same year. Another work of the prolific pen of this gifted author, and one by which he will be ever remembered, is the 'Scoti-Monasticon: The Ancient Church of Scotland; a History of the Cathedrals, Conventual Foundations, Collegiate Churches, and Hospitals of Scotland,' 1874. This book forms a valuable nucleus upon which we hope some one hereafter, following the example of Ellis, Caley, and Badinel in respect to Dugdale's 'Monasticon,' will found a critical and exhaustive history of Scottish monasticism. We must be content merely to name a few of his later works of merit, such as 'The Constitution and Canons of the Church of England referred to their Original Sources,' 1874; two treatises on St. Mary's Abbey, Cleeve, co. Somerset, the recovery of the abbey ruins being in a great measure due to Mr. Walcott's perseverance; monographs on the abbeys of Evesham, Pershore, Winchcombe, and Malmesbury, and on Christchurch Priory, Hants; 'The Four Minsters around the Wrekin, Buildwas, Haughmond, Lilleshall, and Wenlock,' 1877; 'The Early Statutes of Chichester,' 1877; and, lastly, his 'Monasticon,' a companion to Dugdale's work of the same name, containing "Church Work and Life in English Minsters," with "Essays Architectural, on the Daily Life, External Relations, and History of the Cathedrals," and the "English Student's Monasticon," in alphabetical order, with references to the best authorities, 1879. Mr. Walcott was also a frequent contributor to the press and to the *Journals and Transactions of the British Archaeological Association*, *Royal Society of Literature*, and *Society of Antiquaries*. Many of his shorter pieces will be found in the pages of the *Athenæum*, *Notes and Queries*, *Builder*, *Reliquary*, *Gentleman's Magazine*, *Archæologia Cantiana*, &c. To the British Museum he presented valuable MS. collections on the family of Walcott, papers on suffragan bishops, and a series of plans and drawings of ecclesiastical remains. To the *Church and World* he contributed several essays on cathedrals, and the 'Dictionary of Doctrinal Theology' and Blunt's 'Annotated Book of Common Prayer' are indebted to him for several communications.

Fine-Art Gossip.

THE Winter Exhibition of the Royal Academy will be open to the public on Monday next.

MR. R. REDGRAVE, R.A., has resigned his appointment as Keeper of the Royal Pictures and his connexion with the Department of Science and Art, to which he has belonged since 1850. The keepership has been in Mr.

Redgrave's hands since 1858. A considerable part of his time since the latter date has been devoted to the preparation of a catalogue of paintings in the royal galleries. Mr. Redgrave has been made a Companion of the Bath.

THE obituary of the 20th ult. records the death of one of the ablest of those English engravers whose skill and ability gave lustre to their art about forty years ago. Mr. John Cousen was born at Bradford in 1803, and died at South Norwood, having passed the greater part of a long life in diligent practice of his art, from which he retired some years ago. His better-known plates are 'Babylon' in Finden's Bible, and, like the following, after Turner: 'Château Gaillard,' 'Harfleur,' 'Honfleur,' and 'Bridge at Meulan,' in 'The Rivers of France'; two views in 'Views of India'; 'Abbey Pool,' 'Whitby,' and 'St. Agatha's Abbey'; 'Snowstorm,' 'Hannibal crossing the Alps,' 'Burial of Sir D. Wilkie,' and 'Fire at Sea' (the last three are in the National Gallery). Some of his prints after Stanfield are well known.

PROF. NEWTON is to commence a set of five lectures on 'Greek Art during the Age of Pericles' on Friday next, at University College. In May he will begin a series of lectures on Greek and Roman sepulchral monuments and funeral rites. Prof. Colvin will deliver a course of lectures at the Royal Institution on Saturday, January 22nd, and the three following Saturdays, on 'The Amazons: a Chapter in the Study of Greek Art and Mythology.'

THE works of restoration at the Château of Loches have been begun. The cost is estimated at 48,000 francs in the first instance.

WE have to record the death at Dublin, on the 21st of December, of Mr. Henry O'Neill, author of the work, published in 1857, on the 'Sculptured Crosses of Ancient Ireland.' In that volume he gave representations, drawn and lithographed by himself, of many of these crosses. Mr. O'Neill was also author of works on the 'Fine Arts of Ancient Ireland' and on the Irish Round Towers. His last production was a lithograph of the twelfth century metal cross known as the "Cross of Cong." In delineating ancient Irish art work in many of its delicate and characteristic forms he attained to considerable excellence. He had reached the age of eighty-one, and we regret to learn that in his latter years his circumstances were very straitened. An appeal has been made in Dublin for subscriptions to relieve the necessities of his family.

SIX cases of inscriptions have arrived at the British Museum from Van. Amongst the objects which have been sent over are two shields with concentric rows of animals, several architectural and other ornaments in bronze, some ivories of Assyrian style, an inlaid leaden tube, some inscriptions, and paper impressions of others. Most of these objects belong to about B.C. 700.

THE French Chamber of Deputies has not only refused the proposal made by the Senate for an appropriation of 30,000 francs for the conservation of megalithic monuments in France, but it has rejected as "non urgent" a demand for 100,000 francs for the embellishment of a museum of casts on the Trocadéro. The second proposition resembles that which has been repeatedly made in this country by Mr. Perry and others. In France it has been in vogue since 1820. The first scheme of the kind in England appears to have been that put into effect by the Duke of Richmond at Whitehall about 150 years ago; it is probable that some of the casts used in the gallery at Montagu House are still used in the Antique School of the Royal Academy.

M. MASPERO will be sent by the French Government to form an Archaeological Oriental School at Cairo similar to those at Athens and Rome. It is to be recruited from pupils of the

College of France, the School of Higher Studies, and the School of Living Oriental Languages. The pupils will go through a course of studies of two years' duration at least. MM. Loret and Bourriant will accompany M. Maspero.

The French Government, after an exhaustive discussion, has decided to entrust the arrangements for the next *Salon* to a series of committees of painters, sculptors, engravers, and architects. There are to be ninety members in all—that is to say, fifty painters, twenty sculptors, ten architects, and ten engravers. They are to meet on the 12th inst.

The *American Art Review* (London, Sampson Low & Co.) has just completed its first volume in twelve monthly parts. It fairly sustains the promise of the first part and seems suited to general readers with a taste for artistic subjects. The essays are not exclusively devoted to art matters in the United States, although they are specially intended to enlighten our trans-Atlantic cousins about æsthetics, antiquities, and the lives of painters, most of whom are not known on "this side," and other artists. Mr. C. C. Perkins has supplied readable and popular accounts of the formative arts among the Greeks, 'Olympia,' and cognate subjects. In fact there is an abundance of Mr. Perkins's lucubrations. Notes on provincial collections and public exhibitions in the United States, and concise memoranda on current subjects of thought and discussion, especially 'On the History of Wood Engraving in America,' by Mr. W. J. Linton, supply the staple of the *Review*, which is really a popular magazine. Many of the illustrations are extremely meritorious.

MUSIC

MUSICAL LITERATURE.

Studies in Worship Music. By J. Spencer Curwen. (Curwen & Sons.)

Mozart nach den Schilderungen seiner Zeitgenossen.

Von Dr. Ludwig Nohl. (Leipzig, Fr. Thiel.)

Musiker Biographien: 1. Mozart; 2. Beethoven; 3. Haydn. Von Dr. Ludwig Nohl. (Leipzig, Philipp Reclam, jun.)

THE services rendered by the late Rev. John Curwen to the cause of congregational singing are too well known to make it needful to dwell upon them. It will suffice to say that the Tonic Sol-fa system of teaching music, of which he was the chief apostle, was quite as much designed as a moral and religious agency as it was intended for educational purposes. Most of our principal tune-books have been translated into the Tonic Sol-fa notation, and owing to this intelligent singing in public worship has greatly increased. It is, therefore, very appropriate that Mr. Spencer Curwen's volume of 'Studies' should be inscribed to the memory of his father, whose work he is endeavouring to carry on. The book is divided into three parts—historical, practical, and descriptive. The historical portion, which fills somewhat more than a third of the volume, shows a considerable amount of research. Not only have many printed books and pamphlets been consulted, but the author has had access to various minute-books of churches, from which many interesting particulars, especially with regard to nonconforming denominations, have been gleaned. This first section of Mr. Curwen's book may be commended without reserve.

Opinions will probably differ more with regard to the views expressed in the second part of the work. For ourselves, we may say at once that we find in it far more to approve than to blame. Mr. Curwen is himself, like this section of his work, "practical"; and most of his suggestions commend themselves at once to the good sense of his readers. The first chapter in this work is on "The Organ in Divine Service." The remarks on voluntaries, as well as on accompaniment, are mostly very judicious, and the

suggestions to those about to purchase an organ are good and to the point. In the following chapter, on "The Harmonium and American Organ," Mr. Curwen exposes the fallacy of the commonly held opinion that either of these instruments can lead a congregation. Often as this is attempted, the result must necessarily be a failure, as neither has sufficient power. Their only use is to give and maintain the pitch. It may be as well, in passing, to point out that Mr. Curwen has inadvertently contradicted himself on this point. On p. 111 he says, truly enough, that neither instrument can lead, while on the preceding page he talks of "the power of leading which the expression stop of the harmonium gives." The vexed question of "Chanting" is next discussed in some detail. There is nothing on which more difference of opinion exists than on "pointing" the words for a chant. Mr. Curwen indicates the difficulties attending the various systems; but he does very little to remove them by any suggestions of his own. With his remarks on "The Style of Harmony proper for Congregational Music" we fully agree; but he has certainly not been fortunate in his illustrations. His own harmonies, where he gives any, though not incorrect, are by no means very satisfactory, and seem to prove that he is stronger in practical than in theoretical matters. One point it is impossible to pass over without notice; he gives us the 'Old Hundredth' harmonized in three different ways—past, present, and future. The last named, which the author terms "the *reductio ad absurdum* of the extreme chromatic style," is so preposterous that no sane musician would dream of writing anything similar; and Mr. Curwen forces upon us this unpleasant dilemma, that we must either charge him with wilful misrepresentation—which no one would for a moment think of doing—or conclude that he knows absolutely nothing about the real tendency of the "music of the future." From various incidental remarks it would seem that the latter is the case. Furthermore, in order to prove that his examples are, as he says, "fair caricatures," he quotes on p. 133 two extracts from existing collections which have scarcely the slightest analogy with those of his own invention. "Ne sutor ultra crepidam" is a maxim which he might remember with advantage. In the chapters on "The Training of Boys' Voices" and "How to Train a Congregation," Mr. Curwen is on safer ground, and here it is pleasant to be able to agree with him again.

The third part of the volume, entitled "Descriptive," gives an account of the services at several of the principal churches and chapels in London, the information being obtained partly by the author's personal observation, partly by communication with the ministers and organists of the respective places of worship. We can recommend Mr. Curwen's book as a readable, and in many respects useful, contribution to the literature of his subject.

Dr. Ludwig Nohl is one of the most industrious, and certainly one of the most voluminous, of modern German writers on music. We noticed in these columns some months since an English translation of his interesting book, 'Beethoven depicted by his Contemporaries.' In a handsome octavo volume of some four hundred pages he now gives us a similar work on Mozart, and one which is fully equal to its predecessor. In its arrangement it differs materially from the companion work. While it makes no pretensions to being a complete or connected biography, the first half of the volume nearly approaches this form. Herr Nohl gives us a very large number of letters, mostly from Leopold Mozart, connecting them by a thread of narrative, and such a running commentary as may be needful to render them intelligible. Of these the complete series of the letters written by the composer's father during the great Paris journey (1777-8), which are printed "for the first time from the originals to be found at Salz-

burg" (p. 144), are the most valuable portions. The two chapters entitled "Mozart als Mann" and "Mozart als Künstler und Mensch," taken from Niemetschek's 'Lebensbeschreibung des K. K. Capellmeisters Wolfgang Amadeus Mozart aus Originalquellen,' which are new to us, contain many interesting details. The latter half of the book consists of a series of detached sketches and reminiscences, most of which, we believe, have been published before, which are here collected in a convenient form for reference. The whole volume deserves to be translated into English, and would be likely to meet with a large sale.

The "Musiker-Biographien" are a series of short biographies, in which Dr. Nohl has condensed into the limits of about a hundred 16mo. pages the leading facts in the lives of the three great masters of German music. By those who have not the leisure for studying the more extended works of Jahn, Thayer, and others, these little books will be found of value; but they are hardly of a character to require detailed notice in these columns.

Musical Gossip.

THE ballad concert given by Mr. Sims Reeves at St. James's Hall on Thursday week was completely successful in the popular sense. The artists who assisted the veteran tenor were Madame Albani, Miss Marion McKenzie, Mr. H. Pyatt, and Mr. Carrodus. The refined glancing of the London Vocal Union was an enjoyable feature of the concert. Mr. Herbert Reeves was still unable to appear in consequence of hoarseness. Mr. Sims Reeves announces a series of four similar concerts, to take place in February previous to the commencement of his farewell provincial tour.

MR. CARRODUS announces a violin recital at St. James's Hall on January 20th, when he will play solos by Bach, Spohr, Ernst, Molique, Viouxtemps, Paganini, and others. The most talented of English violinists may be credited with a novel idea.

MR. JOHN P. JACKSON'S 'Lohengrin, Musically and Pictorially Illustrated,' the approaching publication of which was announced in these columns some weeks ago, has just been issued by Mr. David Bogue. It contains a long historical preface to the opera, the complete libretto, in Mr. Jackson's English version, as performed by the Carl Rosa Opera Company, and about thirty-five pages of the music arranged for voice and piano, and including not merely detached fragments, but large extracts, as, for instance, the whole of the great duet in the third act between Lohengrin and Elsa. The book is excellently illustrated, and gives so adequate an idea of Wagner's work that we hope Mr. Jackson will continue the series, and give us the rest of Wagner's music-dramas in a similar form. Nobody is more qualified than he for the task; and nothing, we may add, can be better adapted to popularize the knowledge of Wagner's music in this country.

THE Haverly American Minstrels have returned to Her Majesty's Theatre, which, it will be remembered, they occupied during the early autumn. A performance of the kind which they give hardly calls for serious criticism from an artistic point of view, but the Haverly troupe may be commended as exceptionally good of its kind. The *ensemble* is excellent, and many of the soloists, both vocal and instrumental, display real ability. As a Christmas entertainment the performance of the Haverly Minstrels is well worth a visit.

THE Corporation of Paris have announced the details of the next prize for musical composition, which will be competed for this year. The arrangements are mostly the same as for previous competitions, the only change of importance being that the scores are no longer to be sent in anonymously.

At the third of the Odéon Concerts at Munich, on the 16th ult., Mozart's great Serenade in a flat for thirteen wind instruments was performed. The programme also included Berlioz's Overture to 'King Lear,' given for the first time in Munich, Mendelssohn's 'Italian' Symphony, and Chopin's Concerto in a minor, played by Madame Essipoff.

The professorship of Composition at the Paris Conservatoire, left vacant by the death of M. Henri Reber, has been filled by the appointment of M. Léo Delibes.

RUBINSTEIN'S 'Tower of Babel' was performed for the first time in America by the Apollo Club, Chicago, on the 7th ult., under the direction of Mr. W. L. Tomlins.

HERR MAX FRIEDLÄNDER, a young baritone, who was heard in London last year, has been singing with great success in Germany.

DRAMA

LYCEUM THEATRE.

ROLE LESSEE AND MANAGER, MR. HENRY IRVING.

'THE CUP.'

'THE CORSICAN BROTHERS.'

Alfred Tenneyson's *Tragedy in Two Acts*, 'The Cup,' Every Evening at 8. Miss ELLEN TERRELL, Mr. IRVING, Mr. THURGOOD, 'The CORSICAN BROTHERS' at 9.30. Mr. IRVING as LOUIS and FABIEN DEL FRANCHI. Doors open at 7.15. Box Office (Mr. Hunt) open 10 to 5 daily. Seats booked by letter or telegram. MORNING PERFORMANCES of 'THE CORSICAN BROTHERS' at 2.30 (SATURDAY), and SATURDAYS, January 8th and 10th, at 2.30. Doors open at 2. Stage Manager, Mr. H. J. Loveday; Acting Manager, Mr. Bram Stoker.

THE WEEK.

DRURY LANE.—'Mother Goose and the Enchanted Beauty.' By E. L. Blanchard.

COVENT GARDEN.—'Valentine and Orson; or, Harlequin and the Magic Shield.' By F. C. Burnand.

ALHAMBRA.—'Hawaia; or, the Burning Gulf,' a Ballet d'Action in Four Tableaux. By Alfred Thompson.

GAITEY (Matinée).—'The Nine Days' Queen,' a Romantic Poetical Drama in Four Acts. By Robert Buchanan.

It may be doubted whether any gain commensurate with the weariness inflicted upon a large class of playgoers attends the promotion of the Christmas pantomime from the place it formerly occupied as an after-piece to that now assigned it of forming the entire entertainment. One natural result of this proceeding is to kill the harlequinade. So much comic business is required to enliven the dreary waste of spectacle, that the kind of performance once confined to pantaloons and clown is now seized by those taking part in the burlesque introduction. Besides the depressing influence it exercises upon the professed pantomimists, who see their occupation gone, this change sends away before the close of the performance a large portion of the public, which finds its appetite for absurdity and horseplay more than sated in the earlier scenes. For this state of things the managements of the two great houses, Drury Lane and Covent Garden, are principally responsible. A rivalry between these quite easy to comprehend has led to a constantly augmenting expense and a proportionate elaboration of spectacle. As a result of these proceedings pantomime has been banished from the smaller houses, the expense involved in its production being so great that the receipts, except in the very largest theatre, cannot be remunerative. A return to simpler tastes is no less expedient in the case of pantomimes than in that of many things of more importance. An hour's genuine laughter at pantomime business briskly presented is worth incaleculably more than three hours' bewilderment such as alone is now obtainable.

There is in the case of this year's pantomimes very little that calls for notice. The Vokes family are transferred from Drury

Lane to Covent Garden, without any gain to their popularity or their reputation. They are almost as good as ever, but time, though it deals lightly with them, does not add to their capacity. Their places mean time at their old home are filled by music-hall singers, whose talents, or what by courtesy are entitled such, are wasted. Music-hall singing in a theatre like Drury Lane is about as serviceable as would be a child's trumpet to sound a charge of cavalry. More and more clearly the lesson is set before the public that the effect of such stages as those of Covent Garden and Drury Lane is to render valueless all but the very broadest effects. Mr. Blanchard's version of 'Mother Goose' at Drury Lane has some delicate and fantastic ideas. Mr. Burnand's 'Valentine and Orson' at Covent Garden supplies some excellent puns. The one passed unheard and the other unheeded. Spectacle and dance constituted at each theatre the greatest attraction. That this is perceptible to the managements is shown by the amount of both that is provided. At each house the ballets are prolonged and elaborate, and at each there is a panorama which defiles before the public with scarcely a pretence of action in front of it. Most exquisite are some of the effects supplied. A Watteau ballet at Covent Garden is as a combination of colours delightful; its effect is that of an endless stream of beauty in animated Dresden china. At Drury Lane meanwhile Mr. Alfred Thompson has designed the dresses, which are subtle in colour, and are harmonized in a manner thoroughly artistic. The same admirable taste has superintended the production at the Alhambra of a ballet maintaining worthily the traditions of a house at which ballet has for some time been treated as an art.

In the dialogue and in the allusions of the harlequinade the most noteworthy fact was the almost total absence of political allusions. No such attempts as sought last year to appeal to what is called Jingoism were seen or heard, the few references to statesmen which were made were as timid as possible, and the nearest approach to anything that might raise a difference of opinion was derision of the system peculiar to Guy's Hospital of subordinating the physician to the nurse. The Temple Bar griffin was the subject of some banter, and the most daring stretch of satiric fancy was anticipating for 1881 a millennium in which Lord Beaconsfield might write a book and hand over the cheque to Mr. Gladstone.

The merits of Mr. Buchanan's new play, 'The Nine Days' Queen,' are literary rather than dramatic, and dramatic rather than theatrical. There are scenes in it which might with a little more knowledge of stage resources and with a much accelerated performance be rendered effective, but the whole shows inexperience in those respects in which a modern audience is most exigent. It is difficult to judge accurately a play performed under such conditions as attended the present. Nervousness, unreadiness, and perfunctoriness, always too common upon our stage, assert themselves still more strongly when a performance is for one day only, and is to be followed by no subsequent representation. Miss Harriett Jay displayed

as Lady Jane Grey considerable aptitude for the stage, but her style is as yet unformed. Mr. Beerbohm Tree showed distinct intention as the Earl of Hertford, and Mr. Arthur Dacre was painstaking as Lord Guildford Dudley. To the part of Queen Mary, however, Miss Louise Willes failed to attach any distinctive physiognomy. 'The Nine Days' Queen' is a superior work to the 'Lady Jane Grey' of Rowe, which Mr. Buchanan has taken as a species of basis. The main objection against the scene between Mary and Lady Jane Grey in the Tower is that it recalls the meeting of Elizabeth and Mary Stuart in Schiller. There is genuine power in 'The Nine Days' Queen,' but a far more vigorous interpretation is necessary to render it effective.

Corydalis: a Story of the Sicilian Expedition.

By E. M. Hawtreay. (C. Kegan Paul & Co.)

CORYDALIS, in Mr. Hawtreay's drama, is an Athenian lady who accompanies her brother Ariston on the great expedition to Sicily. In Act i. she is mainly occupied with singing songs on board Ariston's ship; in Act ii., after the defeat of the Athenians, she is captured with the rest of the characters; in Act iii. she is threatened and then beaten by the son of her owner. In accordance with strict poetical justice, he is knocked down by the brother and lectured by his friends in a truly Christian spirit. He then attempts to use the laws of Gela in revenge, but by a fortunate coincidence the tyrant Periphron, who as the philosopher Agathon had been a lover of Corydalis at Athens, has proofs of treason on the part of the brutal young man; the tables are turned, and Periphron marries the lady. The rejected suitors, who form the majority of the other characters, find their solace, some in death, some in foreign travel. Mr. Hawtreay addresses his 'little book' in a prologue which shows him to possess in a rare degree the prophetic, if not the poetic, instinct:—

Sleep's a tribute paid
Full often to a poet's numbers.

It will be paid many times to Mr. Hawtreay. The monotonous cadence of his verse is to a healthy adult far more soporific than sirups of the East, or ticking of a clock, or visions of sheep running through a gate. Should a fevered reader still fail to find repose, several questions will naturally arise, in answering which relief is certain to be obtained. For example, Is the confusion of the personal pronoun on p. 12 accidental or intended, as being appropriate to a chorus of sailors? Was the expression 'I will dissemble' (p. 73) first used on the Sicilian expedition? Is a play with twelve men and one woman more interesting than a play with twelve women and one man? Whence have we these long passages of Euripides and Homer, this familiar literary criticism? Is this the Sicilian or the Abyssinian expedition? The book drops gently from the nerveless hand, and delightful slumber supervenes.

System of Shakespeare's Dramas. By Denton J. Snider. 2 vols. (St. Louis, Jones & Co.; London, Trübner & Co.)

SINCE the appearance of the 'Shakespeare Commentaries' of Gervinus attempts to show a connected and systematic purpose in the plays of Shakespeare have been frequent. Of this innocent and amusing form of dilettantism Mr. Snider's new work, which reaches us from America, is a very creditable specimen. So ingenious are Mr. Snider's theories, and so earnest is he in promulgating them, we find ourselves carried away almost in our own despite, and allowing ourselves to be occupied with speculations as to how far Shakespeare in the great tragedies intended to illustrate the results to the individual

of collision with the obligations of the family, the church, or the state. Very pretty are these gossamer theories, so pretty, indeed, it is almost a cause of regret that the brush of common sense has to sweep them away.

The First Quarto Edition of Hamlet, 1603: Two Essays to which the Harness Prize was Awarded 1880. By C. H. Herford, B.A., and W. H. Widgey, B.A. (Smith, Elder & Co.)

In the competition for the Harness prize the essays of Messrs. Herford and Widgey were declared equal. They have been, accordingly, jointly published. Like most works of analytical criticism, both succeed in the processes of destruction, and fail when they come to those of construction. Nothing can be more convincing than Mr. Widgey's demonstrations how inadequate to account for the differences between the two quartos is the theory that the first quarto is a pirated work, stolen by some dishonest member of the company from the theatre, or taken down in shorthand by some spectator of the performance, that it "is the first conception and comparatively feeble expression of a great mind," or that it is a surreptitious and mutilated copy of the first; nothing less conclusive than his attempts to prove the existence of an earlier 'Hamlet' ascribable to Kyd or some previous dramatist. That a 'Hamlet' earlier than that of Shakespeare held possession of the stage, and gave rise to the allusions in Nash, Lodge, and Decker, seems certain. The attempt, however, to connect it with any known dramatist, or with the German play of 'Fratricide Punished; or, Prince Hamlet of Denmark,' is futile. Mr. Herford's essay deals more freely with verbal differences in the two texts than that of Mr. Widgey, and less with speculation.

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